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ABSTRACT

A model elementary art curriculum for use in Manitoba (Canada) schools is outlined. The guide's first section provides an overview of the program, discussing why art is taught in grades 1-6, program design, goals, objectives, implementation and evaluation, special education, child development in art and a scope and sequence. The second section discusses techniques for teaching art appreciation and includes sample color plates. The teacher's role, program content, and facilities, equipment, and materials needed in art education at the kindergarten level are discussed in the third section. Sample activities are provided. The next three sections deal with the art program in grades 1-2, grades 3-4, and grades 5-6, respectively. For each of these three levels, the curriculum is outlined using three basic approaches: theme, medium, and design. Objectives, program content, and learning experiences and activities are provided for each approach. Appendices contain a glossary; a suggested list of art materials and equipment; suggestions concerning classroom organization and display; notes on media, techniques, and processes; a discussion of elements and principles of design; sample lesson plans; a bibliography of resource materials; and lists of hazardous art materials. (RM)

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K-6 ART

1983

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ART K-6

This guide has been developed as part of the revision of the overall art program for Manitoba schools. The final form is based on the pilot guide and incorporates the suggestions of teachers who have been involved in its piloting and in the field testing of related materials. K-6 Art becomes the approved provincial guide effective September, 1983.

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overview

OVERVIEW

WHY TEACH ART?

Art is included in the general elementary curriculum because it is considered essential to the child's education. Art provides a unique means of promoting growth in personal and social development. In addition, knowledge of art contributes to an understanding of life and humanity across time and place. Therefore, art is a vehicle through which the aims of general education can be achieved; but at the same time, it is a subject area in its own right, worthy of study for what it can tell children about themselves and their world.

Effectively taught, art contributes to children's personal development by refining perceptual and manipulative skills, by enhancing the appreciation of the natural and constructed environment, and by developing the production and critical awareness of visual expressive form. Art provides children with opportunities to express and explore ideas and feelings about themselves and their environment, thereby increasing self-knowledge and self-confidence. It encourages an inventive, exploratory approach to learning in a stimulating environment and promotes individuality and independence.

The study of art contributes to children's social development by making them aware that they are part of a larger social group with shared feelings, values and experiences. It is also a means through which they can discover and appreciate the uniqueness of others. All social groups communicate their values and mark important events in their lives through artistic forms, allowing them to shape and express their cultural identity. The creation and study of these visual forms can make children aware of the differences and similarities among the individuals and groups of our complex, changing world.

Art includes all forms of visual communication. Through the study of these forms, children learn how they are affected by the visual aspects of their environment and how art objects transmit culture. Through the development of a language of art, or the knowledge of the basic components of visual structure, children can learn to describe, analyse and judge all types of visual forms, and understand how art communicates. By adopting a broad definition of "art" rather than a narrow one, that is, by perceiving all aspects of the designed environment as an expression of our values and beliefs, students become aware that art is a significant aspect of human life.

Art programs are for all children at the elementary level, not just for those who are considered to be "talented" or those who seem to be especially interested. Most young children draw spontaneously, without much encouragement from parents or teachers, and all children can learn to improve or refine their visual expressions. As in any other subject, some will learn more quickly or will require little motivation. All children can observe and talk about what they see. To reach each child through the art program, use a wide range of approaches and enough different experiences to provide each child with the opportunity to develop personal expression or a personal interest in some aspect of the art curriculum.

In creating this guide, it is understood that many classroom teachers have limited experience or training in art or art education. Some may not have previously considered teaching art using the approaches suggested here. It is assumed that teachers will need in-service training to assist them in implementation of the program. A strong background in art does not guarantee good art teaching, nor is the teacher's own artistic ability the only essential factor in successful art teaching. What does seem to be important, however, is the teacher's willingness to join the students in taking an exploratory and inquiring approach to the suggestions in this guide.

Although the guide is based on content and approaches that will be familiar to many generalist art teachers, it also provides some that may not have been previously explored or considered. Including the new and unfamiliar with the familiar and comfortable should provide the opportunity for teachers and students alike to grow through exciting, challenging art experiences. The ultimate aim is to promote the development of engaging and relevant art programs at the elementary level--programs that fulfill the aims of general education through the unique and essential contribution that art education can make.

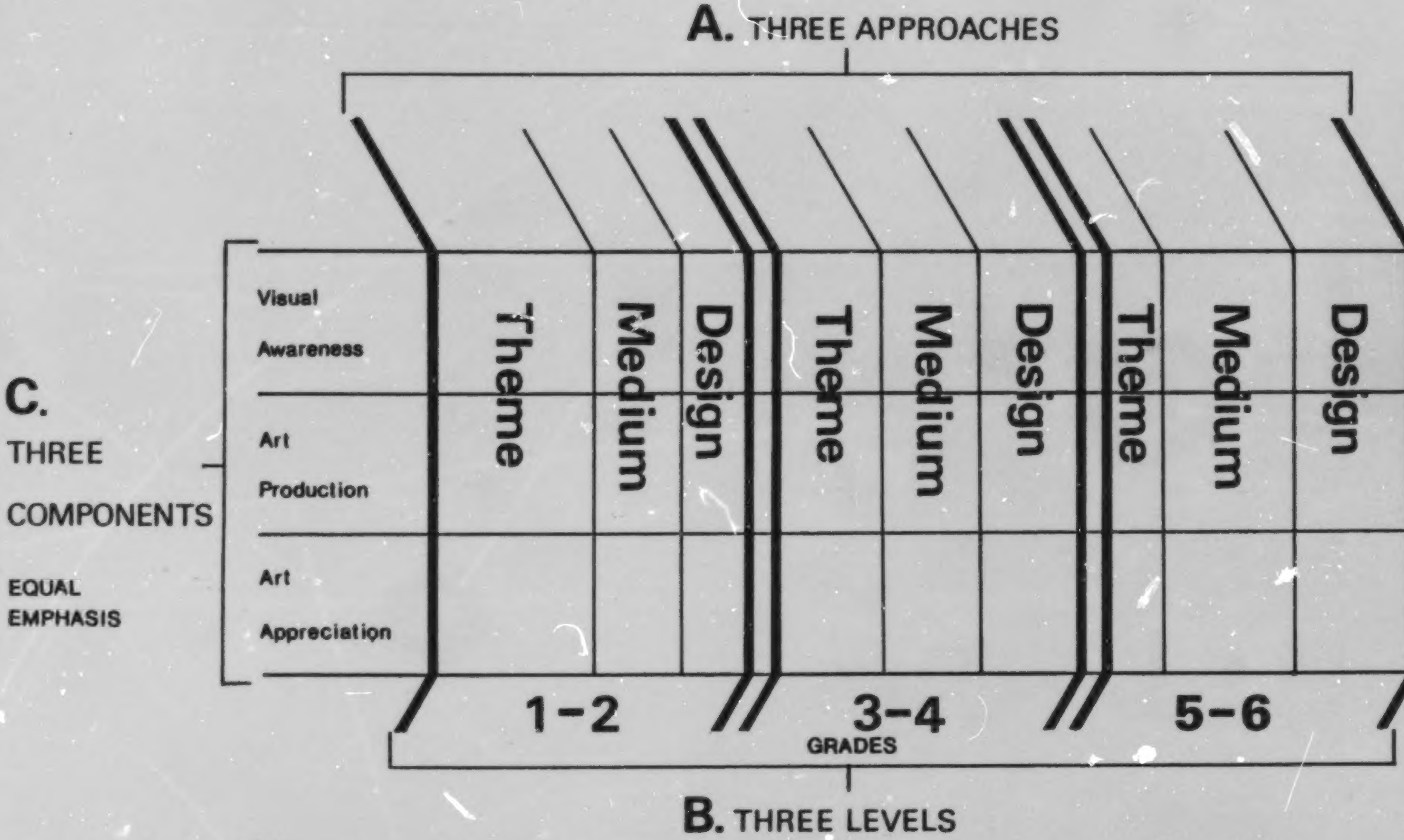
"The child in today's world is bombarded--by the mass media, advertising, consumer products, and the environment--with countless ready-made self-images and values. In contrast, there are relatively few opportunities for the child to express how his or her particular life feels, to discover what its special meanings are, or to comprehend why it is like no other person's life. Art education can acquaint children with the more subtle forms of feelings and more precise images of the human spirit than they are likely to discover on their own. Through instruction in art, the child can acquire the know-how to explore the deeper meanings of visual forms."[1]

---

[1] L. Chapman, Approaches to Art in Education (New York: Harcourt, Brace, Jovanovich, Inc., 1978), p. 5.

MODEL ELEMENTARY ART CURRICULUM

(refer to Program Design Section)


A. THREE APPROACHES
C.
THREE
COMPONENTS
EQUAL
EMPHASIS
Visual
Awareness
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Production
Art
Appreciation
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Theme
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PROGRAM DESIGN

The content of this program is sequential and developmental over the levels K-6, and articulates with the curriculum guide for grades 7-9 to provide a total program based on continuous development. The sequence accounts for the physical, intellectual and social development of the child and allows for some flexibility to accommodate individual differences and previous experiences.

LEVELS

The program has been developed in three main levels, grades 1-2, 3-4 and 5-6, and suggests how a kindergarten program can be developed. The program levels are sequential; that is, the content for each level is based on previous learning experiences and activities. The suggested topics are outlines of lesson content, rather than specific and detailed lesson plans, so the teacher is allowed flexibility. Each topic has several suggested activities or experiences so that the teacher may select more challenging activities for the more advanced students, or simpler activities for those students with little previous experience. The levels provide a general guide to what can be expected from children in a certain grade, but it is assumed that teachers will regard these guidelines as representing general parameters only, especially in the initial stages of program implementation when it cannot be assumed that students have had the prerequisite experiences.

APPROACHES

The curriculum topics have been selected using three basic approaches: theme, medium and design. The teacher may use one or more of these three approaches as a starting point to develop elementary programs. It is important to stress that teachers should integrate all three approaches in their program. Because the focus of each lesson changes with the approach, using only one approach will not provide a comprehensive program. This guide combines all three approaches with different emphases at each level.

Theme

Many teachers begin art lessons with a particular theme or subject, drawn from the immediate experience of the children, from memory or imagination, or from some other area of the general curriculum, such as social studies or language arts. The learning activities often include illustration or picture-making with an appropriate medium such as crayon or paint. These activities usually are designed to encourage self-expression. The teacher initiates the activity with discussion or some other motivation, helps the child to find an individual approach to the subject, and provides guidance as the work progresses.

Medium

Another common approach to planning art lessons is to instruct students in using a specific material or technique in creating an art product. This may include the initial exploration of the medium (e.g., clay), more specific instruction in how to use a complex technique, or development of certain skills; e.g., building a pot using the slab technique. Other concepts may be incorporated in the lesson, but the starting point or emphasis is on the medium or "means" used for the particular art experience.

Design

This approach is less common in elementary programs, but it provides a starting point for learning the "language" of art and the principles of visual communication. The approach is based on the elements and principles of design--for example, line, shape, texture, balance or unity--and activities are developed to help students identify these and understand how they may be used to communicate a feeling or idea. For example, a lesson based on the element, "line," might explore how line expresses movement. Children might create line drawings which communicate the idea or feeling of movement.

The curriculum content has been designed with these three bases or approaches as starting points for developing lessons. Although all three components might be included in any art lesson, a certain emphasis or focus on one or more will be implied in the objectives for that lesson. The emphasis varies from level to level, but the total elementary program includes an equal emphasis on theme, design and medium.

The emphases at the different levels have been determined by the needs, interests and abilities of the students at those levels. In levels 1-2, for example, the primary emphasis is on theme. At levels 3-4, the emphasis is equal on all three components, and at levels 5-6, the medium and design components are more predominant than theme. Teachers of the 7-9 levels can build on and refine skills students have acquired from K-6.

STRUCTURE AND CONTENT

Suggestions are provided for approximately thirty topics at each level, with an average of three lessons on each topic. This encourages the development of sequential and related units of work on each topic. Each topic page indicates general objectives for the unit, provides a focus for individual lessons and suggests activities or experiences from which the teacher can select the most appropriate.

Specific references and suggested resources are provided at the bottom of each topic page, as are lists of materials and equipment needed for the activities. Supplemental materials, including sample lesson plans and lists of resources, materials and techniques, are found in the appendices. Teachers should use all the information provided here to develop art programs. The list of topics is a starting point, and teachers may add or develop their own topics as they see fit. This guide emphasizes local and Canadian resources, and teachers are encouraged to develop lessons and activities based on materials and experiences from the students' own environment.

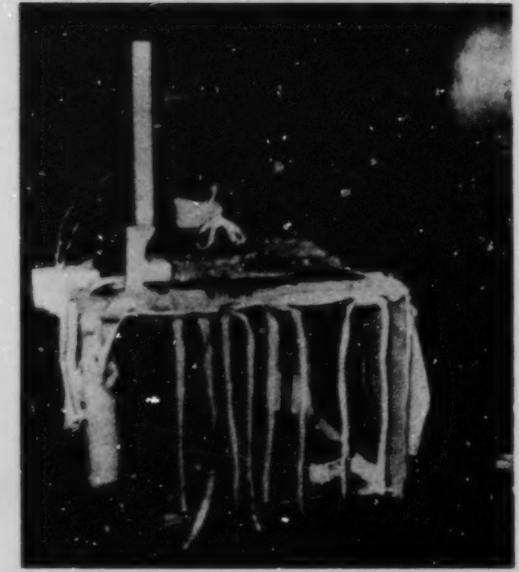
CORRELATION WITH OTHER SUBJECTS

Many of the topics in the theme sections have been developed to correspond with other subject areas at the same level or grade. Teachers can plan their programs so that the correlation of topics and activities will enhance learning in art and other subject areas. To allow for this flexibility, there is no prescribed order of activities for a year's program. The teacher may begin with design-based lessons or with a medium or theme and alternate or intersperse activities from other approaches as the year progresses. It is important, however, that over the year, the prescribed proportion of topics from each approach be maintained, and that all the objectives be included in order to maintain the developmental features of the total curriculum.

VISUAL AWARENESS, ART APPRECIATION AND ART PRODUCTION

Visual awareness, art appreciation and art production are three main goals of elementary art education. An art appreciation section has been included in this guide to serve as a resource for teachers. Each topic includes activities which relate to these major goals. Although an individual art lesson might be based on developing skills in one or more of these areas, they are often developed concurrently in one lesson. For example, the teacher might begin a lesson with activities designed to heighten visual perception by having children identify certain features in their immediate environment, lead this activity into an art appreciation activity, and then have the children make an art product using the same visual information. Or, the teacher might begin with a production activity, discuss the results as an art appreciation lesson and then have the children look for similar characteristics in artists' work. There is no particular way that these activities should be sequenced; it is again suggested, however, that a variety of approaches be used. "Seeing," "knowing" and "doing" are three main ways of accomplishing the goals of this curriculum. They should be employed with variety, flexibility and imagination, and adapted to the specific needs and abilities of the students.

This guide is intended to help the teacher enter into the learning process with the students and to encourage an exploratory approach to the activities and experiences. It is hoped that the suggestions will guide teachers in new directions and assist them to teach art in ways they may not have considered previously; and, perhaps, to think about art in novel ways.



GOALS

The specific goals of this guide are sub-divided into three groups: program goals, teaching goals and learning goals.

PROGRAM GOALS

The program will contribute to the child's personal, cognitive and social growth by developing:

Personal Development

1. visual awareness and perceptual discrimination skills
2. skills in manipulating art media
3. the potential to produce and respond to art
4. an improved self-concept through self-awareness

Cognitive Development

1. the understanding of the components of visual communication, its structure and its influences on the viewer
2. knowledge about art forms in our own and other cultures
3. technical knowledge about the artist's materials and techniques
4. the understanding of the role of art in society

Social Development

1. an awareness of individual and group similarities and differences as expressed in various art forms
2. appreciation for a wide variety of visual art forms
3. the ability to respond to visual communication
4. an understanding of how art records the achievements, beliefs and values of people across time and place

TEACHING GOALS

The teacher will plan and implement a sequential program which encourages the child's growth in visual awareness, art production and art appreciation by developing:

Visual Awareness

1. visual perception and discrimination in looking at the natural and constructed environment
2. an understanding of the principles of visual communication
3. the ability to identify the elements and principles of art
4. critical awareness of a variety of visual forms and aesthetic experiences

Art Production

1. skills in the manipulation of a variety of art media
2. the ability to apply the elements and principles of design
3. The ability to apply the principles of visual communication in creating visual forms
4. the ability to give visual form to personal experiences or feelings

Art Appreciation

1. a sensitive response to a variety of visual experiences
2. the ability to understand and explain personal preferences or opinions about art
3. the ability to understand a variety of historical and cultural art forms
4. a lifelong interest in producing or responding to art

LEARNING GOALS

The child will develop in art through activities which involve seeing, doing and knowing, and will be able to demonstrate an increased ability to:

See

1. perceive and discriminate visual form in a wide variety of examples from the constructed and natural environment
2. perceive the principles, functions and effects of visual communication
3. perceive the ways in which artists and art forms affect and reflect society and culture
4. enjoy visual experience and realize how it can enrich life

Do

1. translate personal and sensory experiences into visual form
2. organize the elements and principles of art in effective visual communication
3. interpret a visual experience through discussion or in written or visual form
4. use a wide variety of art media and techniques with facility and skill

Know

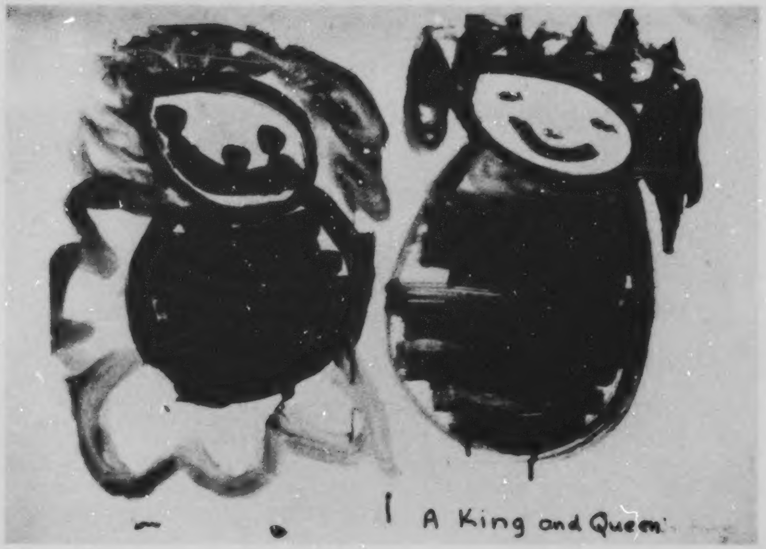
1. describe, analyse, interpret and judge art works
2. use a range of art vocabulary
3. understand basic art concepts
4. apply imaginative skills in problem-solving, decision-making and in making intelligent, visual judgements
5. understand the role of art in society and culture, past and present

OBJECTIVES

The following are student objectives for the K-6 program.

KINDERGARTEN

Although goals have been stated, specific lesson objectives for the kindergarten program have not been identified, in keeping with the basic philosophy of the program. It is not necessary to teach specific concepts or skills at this level, but teachers are encouraged to generate interest in art activities.



GRADES 1-2

Theme

Children should be able to:

- Develop awareness of the differing shapes and sizes of their bodies.
- Explore and express the ways their bodies can move and bend.
- Develop visual awareness of the physical details of the human face and figure, through observing, describing and drawing.
- Develop an awareness of their self-identity through recalling and drawing the events of their lives.
- Identify differences and similarities in shapes, sizes and colours of various people.
- Demonstrate the understanding that drawings can be used to tell stories.

- Develop visual and tactile awareness of the natural materials in their environment.
- Manipulate, assemble and organize materials.
- Use natural shapes, colours or textures as starting points to stimulate ideas for art expressions.
- Develop awareness of qualities of their home environments.
- Develop visual and tactile awareness of home building and decorating materials.
- Select and use appropriate materials for expressing ideas and feelings about homes.
- Identify familiar subject matter in the work of Canadian artists.
- Identify differences and similarities in line, colour, form, texture and value in various examples of Canadian art.
- Select and use simple, appropriate tools and materials for their own art productions.
- Identify art forms which they like and dislike and tell why.
- Understand that symbols convey meaning for a culture.
- Develop awareness of the visual and tactile qualities of holiday symbols by examining their colours, shapes and textures.
- Use personal feelings and experiences as a source of artistic expression.
- Develop and refine manipulative skills in printmaking and in a craft medium of their choice.
- Develop visual awareness of images recalled from past experience.
- Develop visual awareness of images in pictures and movies.
- Express their own feelings and emotions about events through a variety of media.
- Demonstrate visual awareness by observing and describing art forms from a different culture.
- Develop visual imagery by listening to and discussing stories from another culture.

- Develop an awareness of the relationship between art and society.
- Develop awareness of letters and type in their environment.
- Develop awareness of the differences and similarities of a letter represented in different styles of type.
- Increase control of various media to enable them to produce intended results.
- Develop skills in visual and verbal communication.
- Practice and refine drawing skills.
- Understand the relationship among words, music and visual illustration.
- Understand that one drawing can be a part of a larger sequence of drawings.
- Develop awareness of pattern as a regular part of their environment.
- Understand that shapes and colours can be manipulated and ordered to create patterns in their art productions.
- Develop skills in visual perception by looking for special patterns in pictures.
- Develop visual awareness by observing and describing animals in terms of shape, colour, size, texture and line.
- Develop personal imagery by using personal sources and ideas for art expression.
- Demonstrate control of simple tools and materials to produce intended effects.
- Understand that their own environment can be a rich source of ideas and materials for artistic expression.
- Develop visual awareness by identifying similarities and differences in the shapes, sizes, colours and lines of different plants.
- Develop awareness of plants as a theme in art.
- Develop skills in various two-dimensional media.
- Express a theme for personal art from their own environment.

Medium

Children should be able to:

- Develop visual awareness through viewing and discussing drawings by artists, teacher and children.
- Experiment with a variety of drawing tools and different ways of holding and moving them.
- Improve ability to observe the general contour of a model/object.
- Become aware that ability in drawing improves through practice in looking and drawing.
- Develop visual awareness through viewing examples of crayon/chalk/charcoal drawings by artists, teacher and children, and discussing the ways in which the artists have used crayon/chalk/charcoal.
- Experience drawing as self-expression in response to a personal experience.
- Increase ability in imagining and organizing a pictorial composition.
- Investigate ways to use media to express a personal interpretation of an experience--story/song/activity.
- Develop visual awareness through viewing and discussing examples of paintings by artists, teacher and children.
- Experience painting with a variety of colours, using brushes, twigs, cardboard strips.
- Explore various ways of holding and moving painting tools.
- Identify the primary colours and experiment with mixing them to make secondary colours.
- Explore, through viewing and discussion, "crayon resist" paintings as examples of a mixed media art form.
- Experience "crayon resist" painting, observing the characteristics of mixing the two media--crayon and paint.
- Develop visual awareness through viewing and discussing prints made by artists, teacher and children.

- Learn that printing is a means of communication (newspapers, magazines, bulletins) as well as an art form.
- Learn through observation and practical experience that the printed image is in reverse to that which was drawn.
- Experiment with making prints.
- Observe the school's printing machine in operation.
- Develop perceptual awareness through viewing and discussing ceramic art and through working with clay.
- Learn through visual and tactile experience about the properties of clay; e.g., that it will dry as one works with it.
- Learn that people through the ages have fashioned clay into functional ware.
- Learn that ceramic functional ware may be regarded as an art form because of: a) the shape, b) the decoration of the surface of the shape.
- Experiment with forming and modelling clay and decorating the surface of clay.
- Develop visual and tactile awareness through viewing, feeling and discussing collages by artists, teacher and children.
- Demonstrate the ability to manipulate scissors and apply glue to organize a collage.
- Perceive tactile and visual qualities of natural materials (seeds, berries, pine needles, fur, etc.) and of manufactured materials (metallic paper/cloth, lace, nylon screening, etc.).
- View and discuss examples of rubbings.
- Experiment with rubbing carved and textured surfaces.
- Develop perceptual awareness through viewing and discussing examples of fabric and fibre art.
- Develop motor skills in manipulating paper in the weaving process.
- Develop skills in weaving with yarn.

- Appreciate the functional purposes of weaving (clothing, household linen), and the aesthetic purposes of weaving (decoration).
- View and discuss the fabric arts (stitchery, lace, tapestry) of the different ethnic cultures of Manitoba.
- Develop basic sewing skills.
- Develop visual awareness through viewing and discussing examples of sculptural forms.
- Develop skills in constructing three-dimensional forms using paper and glue/tape.
- Develop skills in constructing three-dimensional forms with cardboard.
- Compare and contrast sculpture as an art form with other familiar art forms.
- Learn the process by which paper may be used to form three-dimensional, free-standing forms.
- Experiment with methods of joining and balancing parts of a form in order to make the form "stand" without support.

- Experiment with papier mâché for making puppets for dramatic presentation.
- Develop visual awareness through viewing and discussing papier mâché sculpture and constructions made from wood.
- Demonstrate the ability to work with wood, hammer and nails.

Design

Children should be able to:

- Observe, describe and draw lines.
- Observe and draw the feeling of lines, using various media.
- Develop a drawing using line.
- Observe, describe and collect surface textures.
- Develop a collage design from texture rubbings.
- Develop a textural design on clay.
- Experiment with mixing primary colours and secondary colours.
- Develop a painting which expresses colour feeling.
- Observe light and dark in colour, and produce a picture to express its concept.
- Name, identify and draw geometric shapes from the environment.
- Identify organic shapes in natural and manufactured things.
- Distinguish between geometric and organic shapes.
- Develop perception of space in the environment.
- Develop perception of themselves existing in space.
- Develop perception of other things existing in space.
- Interpret movement through dance.
- Express movement in visual form.

GRADES 3-4

Theme

Children should be able to:

- Understand that the elements of design and art materials can be manipulated to express moods and feelings.
- Develop awareness of their inner moods and feelings by trying to express their emotions in art.
- Develop visual and tactile awareness of everyday objects in the environment, especially those that people use and discard.
- Understand that artists explore shapes and forms in their environment and use them in their art.
- Become familiar with the concepts of form and balance.
- Examine, select and use materials for their expressive potential.
- Increase awareness of the colours and textures in the changing environment.
- Understand that colours, textures and other design elements can be manipulated to create expressions of different seasonal characteristics.
- Refine media skills in weaving, painting and collage.
- Increase visual awareness of the people and buildings in their environment.
- Develop awareness of the quality of their environmental space.
- Refine drawing and construction skills and develop new skills in photography.
- Explore the possibilities of imaginative environmental design.
- Become aware of the nature of various craft media, their physical limitations and their creative potential.

- Develop skills with various craft media.
- Consider another person's personality when designing and producing a craft product.
- Develop awareness of the relationship between art and society by studying how societies communicate beliefs through visual symbols in their art forms and by comparing and contrasting art produced by different cultures.
- Develop awareness of art objects by observing, identifying and describing their characteristics.
- Demonstrate skills in a handicraft from a different culture.
- Understand and experience how cooperation with a group can result in artistic expression and communication of feelings and ideas.
- Use various design elements to express personality and mood.
- Refine skills in media and in fine and gross motor control.
- Develop awareness of the art in children's books by viewing and discussing the works of well-known illustrators and by examining the overall designs and layouts of their books.
- Become familiar with the processes and techniques involved in the production of a book.
- Develop media skills in drawing, printmaking and bookbinding.
- Increase their awareness of simple geometric shapes and symbols and understand that these shapes can be manipulated to form rich visual expressions.
- Experience, in a concrete fashion, the concepts of pattern and symmetry, order and variety.
- Refine manipulative skills in printmaking techniques.
- Begin using different styles of artistic expression through exploring both imaginative and realistic representations of animals.
- Develop control of various media to produce intended effects.
- Increase their awareness of the visual characteristics of animals by viewing and describing details of their shapes and forms.
- Explore ways of making sounds and use them expressively in sound sculptures.
- Experiment with conveying moods and feelings through combining elements of art and music.
- Investigate how different ethnic groups express their ideas and feelings through music and art.

Medium

Children should be able to:

- Develop visual awareness through viewing drawings and analysing the different ways that artists use media (pencil, crayon, brush, etc.).
- Experiment with making different kinds of marks on paper by holding the drawing tool different ways.
- Use pencils, crayons, brushes and paint, twigs/sticks and paint as media for visual self-expression.
- View examples of a "crayon lift" by the teacher and other children.
- Experiment with the "crayon lift" technique.
- View examples of oil pastel drawings by artists, teacher, children,and discuss the intensity of colour and the texture of the medium.
- View examples of calligraphic drawing and of drawings in which inventive play upon alphabet letters is apparent.
- Learn about the use of cursive writing in decorative patterns in wood, textiles, etc.
- Experiment with calligraphic drawing.

- Develop visual awareness through viewing and discussing examples of paintings by artists, teachers and children.
- Learn that appreciation of the composition of a painting entails consideration of the total surface.
- Experience planning a painting in which the background is important.
- Experiment with creating a variety of effects on the painting surface by:
  a) using a variety of brushes and painting tools,
  b) holding the painting tools in a variety of ways.
- Increase awareness of the fact that shapes, designs, colours may be repeated in various parts of a painting to give balance and unity to the painting.
- Develop visual awareness through viewing and discussing water colours by artists, teacher and children.
- Experience painting with water colours.
- Compare water colour paintings with tempera paintings.
- Discuss various forms of mixed media.
- Experience the mixing of media to make an art work.
- Experience planning and executing a group mural.
- Develop visual awareness through viewing and discussing prints by artists, teacher, children, made from linoleum, styrofoam and cardboard blocks.
- Learn to recognize the unique "look" of a printed image in comparison to a directly drawn image.
- Discuss printmaking procedures as means of communication as well as a means of producing an art form.
- Experience printmaking with linoleum, styrofoam, cardboard blocks.

- Develop perceptual awareness through viewing and discussing ceramic objects and photographs of them.
- Learn that North American Natives made pottery which is valued and displayed in museums all over the world.
- Study and discuss the designs and textural surfaces of the examples shown.
- Recognize the important properties of clay and how they affect the way it is worked (e.g., that the air dries it).
- Increase skill in forming clay objects with techniques of coiling, slab building, pulling.
- Develop visual awareness through viewing and discussing collages and mosaics done by artists, teacher and children.
- Observe examples of collage for elements of art (line, colours, shape, etc.) and principles of art (balance, unity, variety, etc.). See Design unit.
- Experiment with a variety of materials to organize collages.
- Experience planning and executing works of art using the mosaic technique.
- Recognize that fibre/fabric art is universally regarded as an art form.
- Experience weaving and sewing as techniques by which to make art forms.
- Develop motor control through weaving and sewing.
- Learn a basic vocabulary associated with weaving and sewing: needle, stitch, hem, warp, weft, loom.
- Learn how people everywhere have used materials in their environments to weave and to sew things they have needed.
- Develop perceptual awareness through viewing and discussing sculptures and constructions made by artists, teacher and children.

- Learn that sculpture is a very old art form, and that it may be a realistic depiction of a subject/theme or a non-objective depiction of a subject/theme.
- *Become aware of the sculptures in our environment* and the materials from which they were made.
- Demonstrate an increase in knowledge and skills related to papier mâché sculpture.
- Experience constructing with papier mâché on a wire armature.
- Make art forms to be suspended in space (a simplified mobile).
- Make assemblages from wood.
- Develop visual awareness through viewing and discussing examples of photography.
- Discuss photography as an art form. Compare photography to painting and drawing.
- Learn about the invention of photography.
- Discuss photography and film animation in television.
- Make a story board or a flip chart.
- Take photographs with a camera.

Design

Children should be able to:

- *Observe, describe and draw contour lines.*
- Identify contour lines in natural and manufactured objects.
- Express line as movement, in visual form.
- Observe, describe and draw the texture of an animal.
- Observe, describe and draw fruit and vegetable textures.
- Develop a design using actual textures.
- Demonstrate the ability to mix primary colours and develop a colour wheel.
- Observe how the use of colours can change the feeling of a picture.
- Observe the works of the Expressionist painters and interpret their use of colour.
- Observe, describe and interpret positive and negative shapes.
- Develop a pattern for wrapping paper using large and small shapes.
- Observe and draw shadows on geometric forms.
- Demonstrate the ability to depict the illusion of space by drawing large objects farther away.
- Understand that overlapping creates the illusion of space.
- Understand that colours and details fade as they get farther away.
- Be aware of parallel lines which appear to converge in space.
- Develop their perception by observing and describing visual qualities in works of art.
- Describe line moving to a focal point.
- Demonstrate the understanding of movement in space by creating a mobile.
- Describe movement in music, in visual form.

- Apply symmetrical balance in nature to make collages and masks.
- Express radial balance in nature, in visual form.
- Develop their perception by observing and using visual qualities in works of art.
- Express the concept of rhythm in a pattern design.
- Develop a design using repeated line.
- Develop their perception by observing and using contrasts in works of art.
- Create paintings using only complementary colours.
- Create textural collages.

GRADES 5-6

Theme

Children should be able to:

- Develop visual sensitivity by analysing the human face and drawing it.
- Develop skills in art appreciation by recognizing and describing differences and similarities of portraits done in different styles and in various media.
- Develop some control of drawing, painting and clay media.
- Explore a variety of media to express ideas and impressions of trees.
- Develop visual and tactile perception of the trees in their environments.
- Understand how artists explore various qualities of their media.
- Develop awareness of how people affect their environment.
- Enhance the quality of an environmental space by designing and producing an art work for it.
- Refine skills in the use of tools and materials.
- Explore various ways of observing, analysing and drawing objects, shapes and scenes in their environment.
- Develop and refine drawing techniques.
- Through art activities, develop an awareness of some of Manitoba's past history and life styles.
- Explore and experiment with unusual materials for creating art.
- Develop the ability to work creatively with limited materials and natural resources.
- Understand how artists develop ideas through using interesting materials.
- Apply scientific knowledge to expression in art.
- Research the past as a source for themes in their art.
- Communicate ideas by organizing and sequencing visual expressions.
- Develop skills in audio-visual presentations.

Medium

Children should be able to:

- Develop visual awareness through viewing and discussing drawings by artists, teacher and children.
- Recognize that drawing requires close observation of the subject.
- Experiment with media in drawing expressive lines and recognize the expressiveness of line in the drawings of artists, teacher and children.
- Experiment with media in making contour drawings and gesture drawings.
- View examples of drawings in which value is obtained from cross-hatching.
- Experiment in drawing with obtaining value by cross-hatching in:
  a) a value chart

  b) drawings from life.
- View examples of drawings in which value is obtained by massing dots or points (pointillism).
- Experiment with the pointillist technique with a variety of media: pen, ink, brush, crayon, paint and twigs/reeds.
- Develop visual awareness through viewing and discussing examples of paintings by artists, teacher and children.
- Increase skills in the use of brush and other tools in painting.
- Increase skills in applying elements of art (line, colour, shape, etc.) and principles of art (composition, balance, centre of interest, variety, etc.) when planning and making a painting.
- Understand and experience the printmaking process whereby a reverse image is obtained of:
  a) a drawing done with finger paint,
  b) an inked or painted cutaway and peeled corrugated cardboard "block,"
  c) a cardboard block of glued-on cardboard shapes.
- Appreciate the unique "look" of a print, and be able to identify this "look" in prints by artists.
- Develop visual awareness through viewing and discussing prints made from linoleum blocks and/or wood blocks by artists, teacher and children.
- Discuss examples of prints and the linoleum block or wood block from which they were made.
- Learn the vocabulary associated with making a lino-cut/wood-cut.
- Experiment with mallet and chisels, hammer and nails, found objects by making a drawing/design on a linoleum/wood block.
- Experience cutting linoleum/wood with gouges.

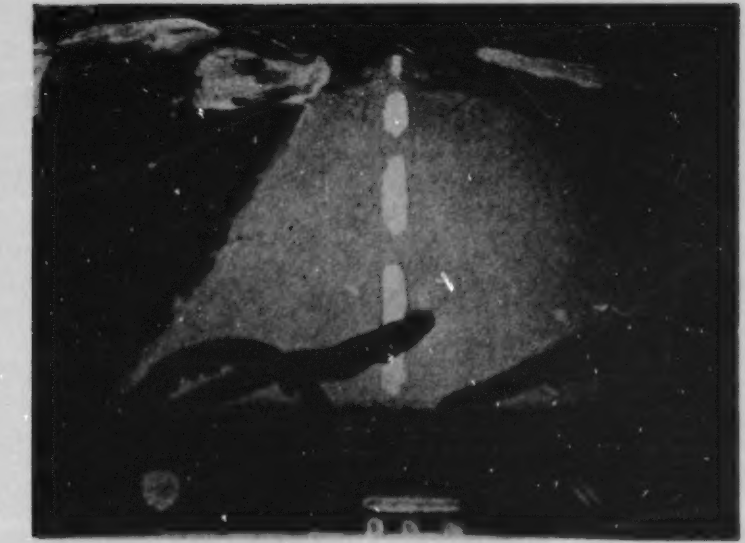
- Appreciate the properties of clay which govern its use in making pots and modelling objects.
- Know and use the vocabulary associated with working with clay.
- Discuss examples of ceramic ware and photographs of historical pottery.
- Recognize ceramics/pottery as an art form of historical and archaeological significance.
- Experience working with clay by coiling, slab-building and modelling.
- Appreciate that collage and mosaics are universally appreciated art forms.
- Be aware that mosaic is an ancient art form and that collage is a modern art form.
- Discuss examples of collages and mosaics.
- Demonstrate an awareness that the elements of art (line, shape, space, etc.) and the principles of art (contrast, balance, etc.) apply to collage and mosaics.
- Experiment with using tile (various tessarae) for designing mosaics.
- Plan and execute a group mural using mosaic technique.
- View and discuss examples of fabric and fibre art (weavings, tapestries, clothing, articles, basketry).
- Learn that the ethnic peoples of Manitoba have their own distinct fabric and fibre arts from their heritages.
- Learn about the Canadian Natives' use of natural materials in their environment to make things.
- Understand, through participation, the process of dyeing fleece and fabric with natural dyes.
- Experience weaving on different types of looms.
- Experience coiling a basket with yarn and with natural materials.
- Develop perceptual awareness through viewing and discussing examples and/or photographs of sculpture and construction.

- Learn some of the basic history of sculpture.
- Experience subtractive sculpting (carving from soap, wax, wood).
- Experiment with casting plaster reliefs from molds of sand or clay.
- Experiment with materials to make constructions in space: kites, mobiles.
- Plan and execute a group sculptural/constructional activity.
- Develop visual awareness through viewing and discussing examples of photography with references to the elements and principles of art. (See Level 5-6, Design.)
- Experience making photograms.
- Research the beginnings of photography and television.
- Experiment with photography as an art medium.
- Develop visual awareness through viewing and discussing different kinds of architecture seen on field trips, walking tours, in photographs, drawings, paintings.
- Demonstrate an awareness that architecture, like art, is based upon elements (line, space, shape, etc.) and principles (unity, balance, etc.).
- Recognize how people in different geographical areas have used materials from the natural environment to build their shelters.
- Develop awareness of the environment and of present environmental concerns.

Design

Children should be able to:

- Observe body action and express in visual form.
- Observe moving figures and express in visual form.
- Observe moving animals and express in visual form.



- Understand that an object's appearance is altered by a change in texture.
- Develop a design with interesting textural quality.
- Observe pottery textures in history and express this in clay.
- Mix complementary colours and demonstrate an understanding through interpreting results verbally.
- Demonstrate an understanding of value and the making of a value scale.
- Understand the techniques of pointillism through studying the works of Seurat.
- Observe and interpret the way in which viewpoint alters the shape of an object.
- Interpret three-dimensional shape(s) with a two-dimensional drawing.
- Observe and draw geometric forms in space.
- Observe and explain the illusion of perspective in the environment.
- Observe works of art to note how colour changes with distance.

- Interpret historical events in the form of a mural.
- Describe, in visual form, the movement of line in nature.
- Describe, in visual form, movement in the manufactured environment.
- Use the concept of colour movement in a painting or drawing.
- Observe and describe reflections in water in terms of balance.
- Use a three-dimensional form as a model to describe symmetrical and asymmetrical balance.
- Apply radial balance in developing a design.
- Observe and discuss rhythm and repetition in works of art and incorporate these principles in weavings and seed collages.
- Observe and describe the use of contrast in works of art.
- Experience making a collage, using large and small shapes for contrast.
- Design a composition by using contrasting values and textures to create movement with free-flowing lines.
- Observe and describe the use of emphasis in works of art.
- Create a composition which uses line for emphasis.
- Create a design which uses colour for emphasis.
- Observe and discuss how unity is achieved in works of professional artists.
- Achieve unity by proximity in drawings of animal families.
- Achieve unity by repetition in string block prints.
- Achieve unity by variety in mobiles.

PROGRAM IMPLEMENTATION

This program has been designed for the classroom teacher with limited experience in art. Instructional resources available in the schools may be limited and the services of art specialists may not be available. While these factors are taken into consideration, it is also assumed that some development will occur in the level of skills and the assistance available to teachers as they implement the curriculum guide. This guide assumes that teachers will plan a program for the whole year, develop lessons using sequential and related learning experiences, and use a variety of methods and strategies in teaching the lessons.

PLANNING

The Program Design section of this guide explains how the various components of the program articulate and are emphasized at different levels. It also explains how the curriculum is developed through the K-6 levels. Within each of the levels, the teacher can select a particular approach and sequence the activities and experiences according to the needs and interests of the particular class. The three major approaches (theme, medium and design) and the associated topics can be used in many different sequences and combinations, providing the total year's program covers the basic topics and the recommended balance of components. Although some of the topics are developed sequentially in the guide, there is no specifically recommended sequence within any particular level, as long as the suggested sequence from level to level has been followed. The teacher should begin each year by assessing the previous experience of the students in the class (see Evaluation section), and then develop appropriate activities to build on previous learning and cover the recommended prerequisites and content for each level.

Each page in the guide develops one topic through several sequential activities. This allows the teacher to develop units of up to three or more related lessons on one topic.

It is important that the presentation of content encourages sequential and developmental learning. This allows for the development of skills through repetition and practice, reinforces and relates learning experiences, and builds knowledge gradually by proceeding from simple to more complex concepts. The emphasis within the program is also developmental over the grades; for example, an emphasis on theme at the 1-2 level is replaced by an emphasis on medium in level 5-6 as students gain the knowledge and competence to manipulate more sophisticated media. The individual units planned by the teacher and the sequence of those lessons should follow the broad outline established by the guide and, at the same time, meet the needs of the individual class.

It is essential that the teacher prepares an overview of the whole year's program which corresponds to the scope and sequence chart in this guide. Each unit should contain some review of the topic developed in the previous levels, and material from each lesson should be reinforced in subsequent lessons. This approach will encourage the development of a more unified and sequential program in art than has been typical in the past.

TIME AND SCHEDULES

An average of 90-120 minutes per cycle is recommended for teaching art. In this program, much of the thematic approach can be correlated with other subject areas and the time allotments can be shared. This will allow at least 1 1/2 hours per cycle for aspects of the art program, such as design instruction in using new or complex media, or art appreciation activities. Art should be scheduled at various times of the week, so that it is not always relegated to Friday afternoons, when both children and teachers are tired.

CLASS SIZE

The number of students in the regular classroom varies, and special ratios may not be established for art classes. It is recommended, however, in keeping with recommendations of the Manitoba Teachers' Society, that the maximum class size should be twenty students.

FACILITIES, EQUIPMENT AND MATERIALS

In the regular elementary classroom, space and facilities sometimes are inadequate for some aspects of the program. With little expense, however, almost every classroom can be equipped for the basic art experiences suggested in this guide. The essential requirements are:

- adequate space for working
- storage and display areas
- access to a water supply and clean-up facilities
- basic equipment and materials
- some provision to cover surfaces (such as carpets) which need to be kept clean

Under no circumstances should certain activities or components of the art program be eliminated because they present classroom organizational problems. Solutions to almost every problem of this type can be found and, if necessary, the number of students participating in any activity at a particular time can be limited. Specific suggestions for the provision and adaptation of facilities is included in Appendix C: Classroom Organization and Display. Where possible, a separate area in the school might be specifically allocated for teaching art, and this space can be shared by teachers, at least for some of the activities. As enrollments decline, many elementary schools are able to allocate more space for special activities. This allows for the more efficient use of equipment and materials and provides more flexibility to art teachers.

Materials are cheaper when ordered in larger quantities. Often, bulk orders can be made centrally within the school, division or district. Lists of required materials for this program are provided in Appendix B. Also provided are suggestions for found or free materials, which are always readily available and can be obtained by the children from their home, the community or the environment.

An essential component of this program is the use of large art reproductions, slides and other visual materials. Suggestions are made throughout the guide as to possible sources of these materials, but it would be preferable to purchase these so they are readily accessible within each school. A list of possible sources is included in Appendix G and additional examples should be collected by the teacher or provided by the school. The use of visuals is an essential component of any "visual" art program. Their importance cannot be overemphasized.

METHODOLOGY AND TEACHING STRATEGIES

This guide encourages an "inquiry" or "discovery" approach to teaching art. Students are presented with problems or activities to which there are many different solutions or possible outcomes. Children participate in this program through seeing, knowing and doing. The program is designed to:

- develop perceptual and manipulative skills
- encourage verbalization and critical thinking
- promote the individual, exploratory and ex-

pressive aspects of producing and responding to art objects.

There is no one correct way to present an art lesson. Individual teachers and students will experience success with different approaches, methods and strategies. The greater the variety in the lesson presentations, the more likely that students will respond positively to different aspects of the program and will be motivated to learn. This guide does assume, though, that lessons will be thought through carefully and completely and that attention will be paid to planning sequential and related lessons.

Attention should be given to the strong emphasis on the use of visual references and resources in each lesson, particularly Canadian and local resources. Schools, teachers and students should develop readily accessible picture files. Another emphasis is on the development of vocabulary, discussion and critical skills. Therefore, oral and written responses to visuals should be incorporated in the art program. Other important components of elementary art programs include visits and visitors, the exploration of the constructed and natural environment, and attention to the social and cultural milieu of the students, school and community.

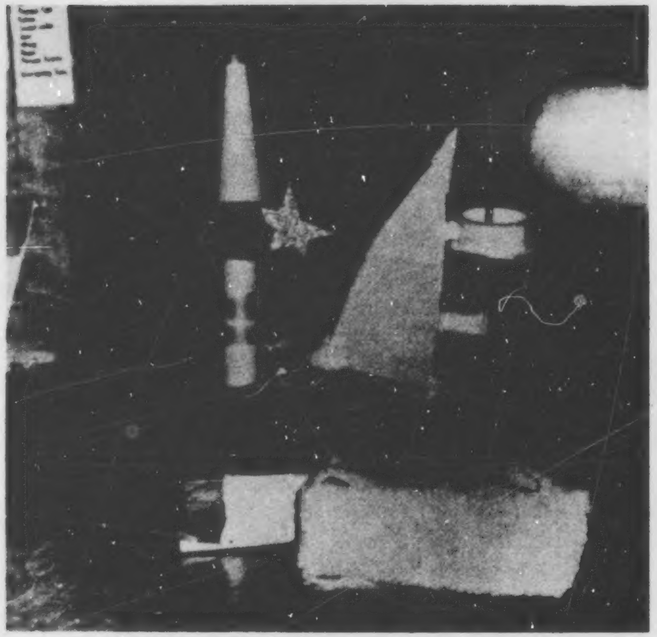
THE ROLE OF ADMINISTRATORS

Teachers need to feel that there is support for the extra effort required to implement a successful and relevant art program and that the role of art in the education of children is seen as important and essential. Administrators should familiarize themselves with the curriculum guide and encourage teachers to follow it. They should provide financial support or the means to secure necessary resources, and if possible, organize central purchasing and the sharing of facilities, equipment and materials. Adequate space and appropriate timetabling are also administrative responsibilities. It is most essential that all children receive art instruction which achieves the goals advocated by this guide. As well, active administrative participation in the planning of art workshops will assure that the specific needs of teachers are met in terms of curriculum implementation. Art in-service is a necessary component of program implementation and professional development. Both administrative and teaching staff should take full advantage of the many sessions organized each year by the Department of Education and the Manitoba Association for Art Education.

Administrators in schools can be assisted in these tasks by the appointment of an art supervisor or consultant in each district or division, who can take responsibility for program implementation, in-service training and professional development.

ATTITUDES TO ART

Perhaps the most fundamental influence on art education in the schools is the attitudes of teachers, administrators, students and parents to the role of art in education. These attitudes reflect those of general society, but they also reflect the degree of awareness and knowledge people have about art education. The attitudes of children are formed mainly by those of the adults in their lives, so teachers have the responsibility to exhibit open acceptance of a variety of art forms. In order to encourage parental support, teachers should make parents aware of the goals of the program. Teachers can inform parents and administrators about the nature and value of art programs through well-organized and documented exhibits of student work.



THE SPECIAL STUDENT

This curriculum guide has been developed for "average" students and many teachers will find that it must be adapted to students with special needs. These children may range from those with learning disabilities or physical handicaps to those who are extremely bright or highly inventive. These special students will fall into one or more specific categories: the gifted, the mentally retarded, the emotionally disturbed and the physically handicapped. Children with extreme social, economic or cultural differences may also have special needs. While children with severe handicaps may not be in a regular class, probably some children with special needs will be. All these children require a more individualized approach. Finding the time and resources to deal adequately with these needs is always a problem for the teacher, but the special benefits that art instruction can provide make the extra effort well worthwhile.

In all cases of special needs, an initial assessment of competency is necessary. Even within the specific categories, a wide range of artistic abilities will exist. The assessment will enable the teacher to plan appropriate activities for each child to progress individually. Art can provide much-needed support for those whose achievement is delayed, and challenge for those who are advanced.

Teachers of special students are advised to seek the help of various agencies which offer consultation in specific areas of special needs (e.g., Manitoba Society for Crippled Children and Adults).

The Gifted

Nurturing the special abilities of the gifted child is as important in the arts as it is in other subject areas. Society requires not only talented artists and designers, but also leaders who recognize the contribution that the arts make to society.

Gifted children often need to be challenged to expand their learning through new, not just more, experiences. For example, the potential of microprocessors and computers provide a challenge to these students. Programs are available for creating graphics and the exploration of other types of visual problem-solving, involving analytic, pattern-seeking techniques.[1]

The Mentally Handicapped

These children also require an individualized approach. They need more time, simpler tasks, and activities which require shorter periods of concentration and can be completed in one class period. Projects with realistic expectations are most appropriate. As the children gain competence with simple tasks, the expectations can be raised gradually. It is important to minimize any negative experiences and build on the successes of these children.

The Emotionally Disturbed

These children may require different teaching methods than those with learning difficulties. Professional consultation is necessary to determine the nature of the problem and possible treatment. With this information, the teacher can plan art activities which fit the needs of the child and help cope with the frustration, disorganization, withdrawal or destructive behaviour which are often characteristic. A short attention span and the need for positive experiences, and development of social skills are also important considerations in planning art instruction for these children.

The Physically Impaired

These children may be the most dependent on the teacher and require the greatest amount of individual attention, depending, of course, on the nature of the handicap. The teacher should use professional advice to analyse needs and plan instruction that makes the best use of those abilities that the child does possess. Most of these children will have a normal range of intelligence and will need to be challenged to use these abilities.

Social and Cultural Differences

Environmental differences can also create special needs that affect the child's status in the school. Encourage positive attitudes towards individuals and groups who are considered as being "different" from the mainstream, by recognizing the cultural expressions of these groups and exposing all students to a wide variety of art forms which demonstrate individual and group differences.

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EVALUATION

Evaluation is an aspect of teaching art which creates problems for many teachers. The belief that it is harmful or impossible to evaluate children's art perhaps underlies the reluctance to develop systematic evaluation procedures. This belief may be attributed

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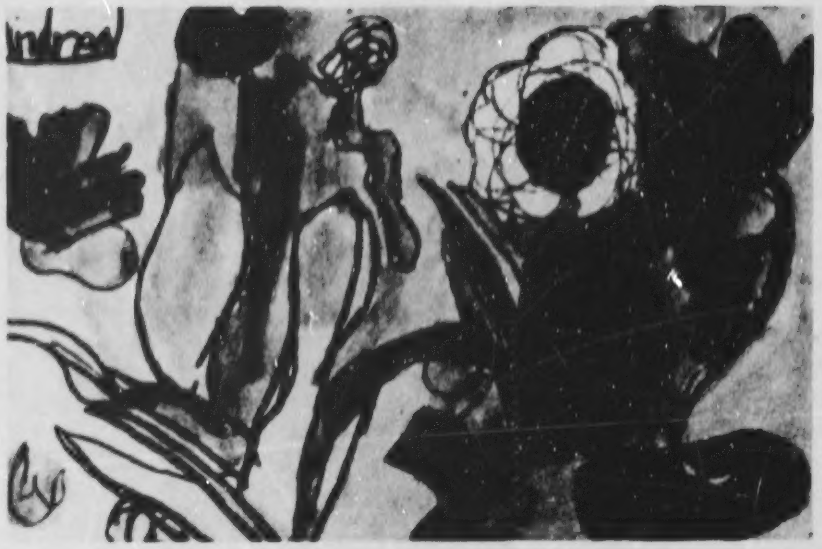
[1] R. MacGregor, "Towards Both Ends of the Continuum: Art Education for Special Groups," Education Manitoba, 22, No. 1 (1982), 14-19.



to the popular notion expressed by Lowenfeld and his followers that children's art development unfolds naturally and that teachers should not interfere. Recent developments in art education have led to the development of concept-based, sequential programs; consequently, the task of evaluating learning in art has become easier. It is important to understand that it is the child's learning in art, not the art product, that is being evaluated. If teachers evaluate only by looking at art products, they have a tendency to favour work which appeals to them personally, rather than assessing the actual achievement it demonstrates.

An important aspect of evaluating process rather than product is the use of formative evaluation methods. Formative evaluation is an ongoing process which occurs while learning takes place, whereas summative evaluation occurs at the end of the process and reports the outcome. Formative evaluation allows for immediate feedback about what the child is doing. Simple encouragement is not enough; the child needs to know reasons for success, and to be made aware of weaknesses as well as strengths. Discussions with individuals or groups while the lesson is in progress are more valuable than simple reports on the end product. Summative evaluation, however, does have a place, and systematic means should be developed to make it as valid and informative as possible.

Whatever system is used should be consistent with the procedures for evaluation adopted in the school for other subjects. (Letter or number grading systems and the types of report forms or cards used should conform to those used by the school or division.) Treating art differently, or not evaluating it at all, creates the impression that it is peripheral to the child's learning or that progress in art depends on innate ability rather than on the student's learning experience.

The most effective evaluation of the child's progress in art will consider information from a variety of sources and employ a range of evaluation methods. From this information, a composite picture will emerge and provide a profile of the child's progress in all aspects of growth in art.

The key to effective evaluation is the clear definition of objectives. Specific reasons why a certain lesson is being taught or why a particular activity was selected is necessary in order to evaluate the lesson or activity adequately. The children should understand the objectives and what they can expect to learn from the lessons. Evaluation is facilitated when a problem-solving approach is applied to art lessons. For example, an activity which directs children to "mix as many colours as you can, using the three primary colours," is easier to evaluate than one which directs them to "experiment with the paints."

It is also essential that the teacher be aware of what can be expected of children at different stages of their development. This can be accomplished as the teacher gains experience in working with children at different levels and becomes familiar with the literature in this area.

This curriculum guide states objectives for each topic and provides general goals for the total program as an overview of what can be expected as the child progresses through the elementary program. It also includes basic information about the developmental stages of children's growth in art. Teachers should evaluate the students on the basis of the general goals and specific objectives, taking into account the child's development and previous experience.

SUGGESTED METHODS OF EVALUATION

Portfolios or Collections of Student Work

These are samples of individual student work, selected over a period of time. Teachers can look for progression in the use of art concepts, the application of what has been previously taught, the development of skills and the refinement of expression. The use of a broader range of media, techniques or subject matter as well as an increase in the amount of work produced may indicate growth in art.

Anecdotal Records or Reports

These may be brief teacher's notes about observed changes in the child's attitude, working habits, understanding or application of information. Comments may deal with art knowledge, attitudes or skill development. If completed on a regular basis, these observations should provide an adequate basis for summative evaluation comments.

Written or Oral Assignments

Teachers should not hesitate to use these forms of evaluation in art, especially when discussion is a major component of the program. Language is important to art learning. Written activities can be creative and employ a problem-solving approach. The development of an art vocabulary, as well as the understanding of concepts and art appreciation skills, can be evaluated best through verbal means. Certain visual-discrimination skills can be tested through verbal methods; for example, an activity which includes listing all types of lines students can observe in the classroom.

Displays

Displays are a valuable way of informing students, other teachers, administrators and parents of children's progress in art. These displays should demonstrate a wide range of student work and a variety of solutions to problem-solving exercises in art. An attached note explaining the objectives of assignments and art projects can aid children in understanding and developing skills in evaluating art. Competitions, prizes and awards based only on the products should be avoided. However, individual differences and unique solutions to problems should be acknowledged by exhibiting a wide variety of student work.

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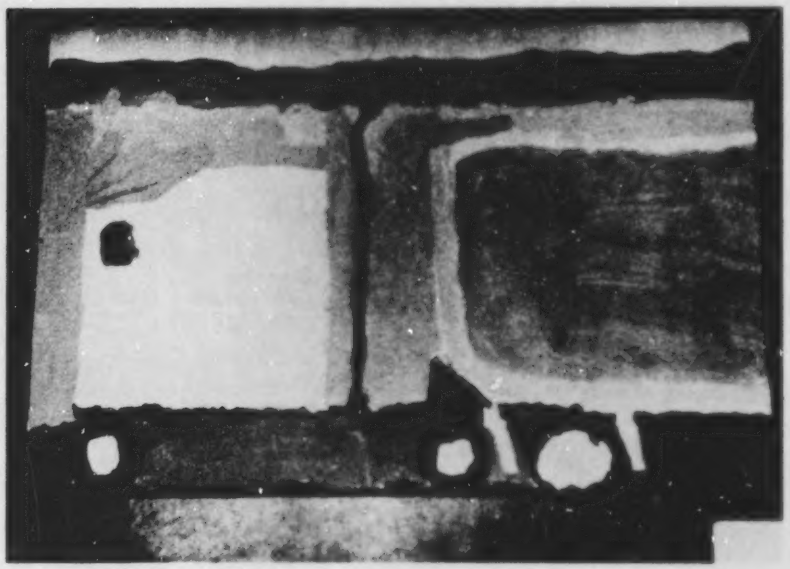

CHILD DEVELOPMENT IN ART

In their artistic growth, as in other aspects of their development, children of the same age show similar characteristics. Although the rate of development differs from child to child, and the changes are sometimes slow and inconspicuous, the growth of artistic ability is sequential and constant. As in other disciplines, the content of the art program must be ordered in developmental sequences that meet the needs of the learners. The teacher should understand the basic sequence of artistic development in order to choose tasks appropriate to the learner's stage of development, and to provide guidance and encouragement which enables the child to refine and expand skills, knowledge and attitudes about art.

PRE-SCHOOL AND KINDERGARTEN

In the first few years of life, the child begins artistic activity with exploratory marks and scribbles. Around age three, the transition to drawing begins. These early experiences are tactile and kinesthetic rather than visual. They reflect the child's physical exploration of the environment, rather than an attempt to make pictures that others will understand. Although the child may name the scribbles, attempts at representation are secondary to the development of motor control. Activity to develop this control should be encouraged.

Since physical development is not complete at this age, sustained, detailed work using fine motor activities is not appropriate. As the child develops, images, the use of fantasy and imagination, and the representation of personal involvement with the environment become important and should be encouraged. However, the use of shape, size and colour are more a reflection of the importance of the object or the child's preference than a perception of the external world. The development of imagination and fantasy encourages children to explore feelings and experiences.

Sensory experience at this age is basic to all types of learning. Teachers should provide a classroom environment which is stimulating to all the senses. Kinesthetic and tactile control are important for development of skills, attitudes and understanding.

The egocentric nature of children at this age provides the opportunity to use themes of "me" and "my." Their first encounter with a planned learning environment initiates the development of peer and adult relationships outside the home. These experiences are vital to growth and can be provided through art activities.

GRADES 1-2

By school age, children become more aware of perceptual details and can imitate what is seen and experienced. At this time, remarkable growth takes place in their abilities to give visual form to what is seen and felt. Themes are personal for most of their drawings, and they begin to use individual symbols to depict people, landscapes and objects in their environments. Simple narrative forms and imaginary themes are also depicted.

The need to make sense of the world leads to the identification, description or classification of objects. This can be encouraged by the development of language skills. With guidance, children at this level can refine their drawings through the observation of details, the application of concepts and expressive content. By school age, children can draw and paint recognizable images, cut and paste, manipulate basic printmaking media and clay, and use simple hand tools such as hammers and saws. By the end of grade two, children should have few limitations of vision and fine motor control.

Primary-grade children can learn a basic art vocabulary and can become familiar with selected works of art and their meanings. They can learn to recognize and express preferences for different types of art. The teacher's knowledge and use of a rich and descriptive vocabulary will enhance the child's visual experiences. Adults are very influential at this level; therefore, the expression of positive attitudes towards art is important to the attitudes the child will develop. The display of art reproductions and a pleasing visual environment are also important to this development.

GRADES 3-4

This is a crucial time for the development of self-image. These children are able to see things from other points of view, to understand differences in preferences and value systems, and to describe objects and events not present in the immediate environment. Children can recognize individuality and, at the same time, be aware of their similarities to others. They can recognize the differences in visual forms through which different cultural groups express their values and beliefs, so opportunities to link art and social studies should be provided at this level. Careful observation of the physical environment will encourage perceptual development and more detailed work.

Children at this level enjoy imaginary themes through which they can explore basic ideas about themselves and their relation to the environment. Themes that focus on human feelings and values allow them to express and clarify emerging concepts about right and wrong, and their roles in relation to others. A well-developed vocabulary allows them to verbalize and discuss all types of visual form and to clarify and explain judgements about art works.

Fine muscle development is complete at this time, so poor coordination, if it does occur, may be due to lack of practice in handling materials rather than to slow physiological development. In order to gain mastery in important skills and techniques, they must be provided with repeated and sustained experiences with different media. As they become more familiar with the materials, they can become more selective in choosing and controlling media. Experimentation with new media can also contribute to their skill development.

The response to art at this level can become more informed and independent. Inquiry-centred activities will encourage this. Individual involvement with art and live demonstrations make experiences more relevant than passive instruction about art objects and artists.

GRADES 5-6

The pre-adolescent years are characterized by a shift from dependence on adults to greater reliance

on self and peers. Children become more critical of themselves and others, which enhances the development and maturation of the self-concept. In grades five and six, children become more concerned with the accurate representation of the visual world and attempt to depict space and detailed objects more realistically. The use of colour, value and texture becomes more varied and visual elements are used to create more subtle expressive effects.

Some writers describe a "crisis of confidence" at this level. Because children are becoming more self-critical, they compare their artistic output to that of adults and peers and become aware of the differences in representational ability. Children at this stage need to feel they are making progress in their artistic development. This can be achieved by the repetition and elaboration of activities and some individualization which will allow them to achieve success in a selected area. They must be helped to understand that ability in artistic expression can be enhanced through practice. Take advantage of their fascination with detail to encourage the careful observation of details in objects and situations, which will aid the development of their skills in creating or depicting visual forms.

The use of a variety of media and the experimental approach can help children to develop a greater repertoire from which to choose and to gain confidence in a few areas. Topics which develop imagination, humour and fantasy are appealing at this level. Themes that focus on human feelings and values help these middle-years children to express their emerging attitudes and ideas about life. Design assignments based on concrete images are more relevant than exercises based on abstract images. Students at this level can learn to manipulate the compositional elements to increase the power of their communication. Individual styles develop at this stage and should be encouraged through variety and choice in media and subject.

The normally-developed child at this level has a high degree of visual discrimination and hand-eye co-ordination. Be alert to individuals who exhibit problems in these areas. Present a wide range of activities, including sculpture, fibre arts and photography. Highly-developed skills in most media can be expected. Provide specific instruction in handling new materials to allow for the mastery of some media and the growth of self-confidence through success. At the same time, encourage experimental approaches to provide a range of choices.

These children can respond to visual forms with fine discrimination in both the visual and expressive aspects of visual phenomena. The elements of art are valuable in communicating concrete images, imaginary ideas and feelings; for example, optical illusions, symbolism or secret codes. Children of this age are capable of discussing qualities and ideas expressed in visual form. Similarly, they can understand comparisons between opposite ideas and the use of metaphor and analogy. An increased vocabulary allows for the expression of subtle ideas connected to an increasing personal and social awareness. The description, analysis, interpretation and judgement of visual art forms can be an exciting and enriching activity for these children.

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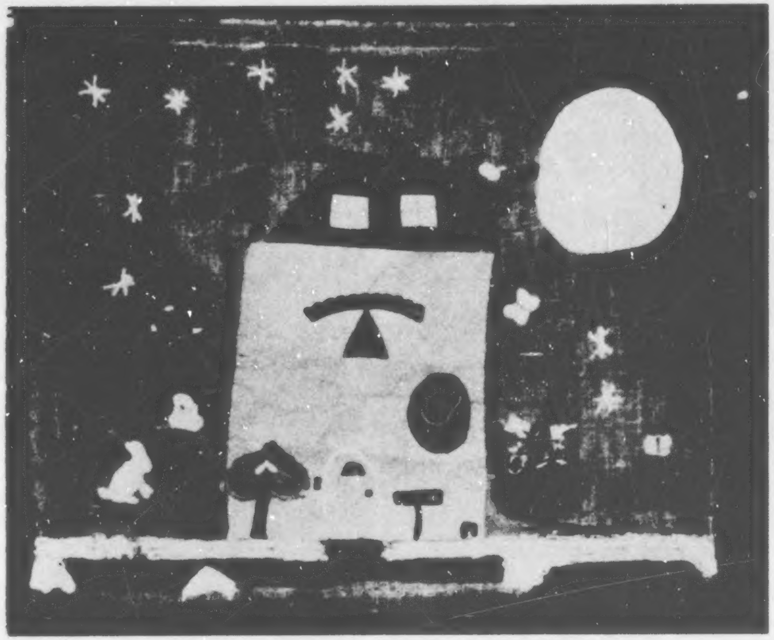


THEME SCOPE AND SEQUENCE FOR GRADES 1-6

Theme	1 - 2	3 - 4	5 - 6
Self-Awareness	Body Awareness	Moods, Feelings	Human Head
Environment: Social/ Cultural	The Family: Description and Activities Canadian Art: Places and Events Christmas Fairs and Festivals Other Societies: Environmental Influences on Art	People in the Community Gifts Other Societies (Mexico): Relationship of Art to Society	
Physical	Natural Materials Shelter: Neighbourhood	Recycling Material Seasons Buildings: Present and Future	Influence of Seasons on Nature (Trees) Environmental Art
Integrated Subject Areas - Language Arts	Alphabet Letters Illustrating Stories	Drama-Puppet Play Book Production	
- Music	Illustrating Musical Selections	Musical Instruments	
- Math	Pattern: Repetition and Sequence	Symmetry	
- Science	Animals and Their Environment Plants	Reptiles and Their Environment Sound	Forces and Motion
- Social Studies			Manitoba's Past: Buildings and Relics Native Studies (Plains Indians

MEDIUM SCOPE AND SEQUENCE FOR GRADES 1-6

Media	1 - 2	3 - 4	5 - 6
Drawing	Experimentation with Various Media Observation of Objects and People From Imagination, Memory/ Narrative Drawing Types: Narrative Action Crayon Engraving	Gesture With Pencil, Brush, Twigs, Sticks, Oil Pastels Crayon Lift Calligraphics/Pattern	On Location - Neighbourhood Expressiveness of Line Still Lifes Value Cross-Hatching, Pointillism Contour and Gesture
Painting	Use of Background Crayon Resist Group Mural Experimentation with Various Media	Background Treatment Water Colour: Transparency, Opaqueness Mixed Media/Different Painting Surfaces Group Mural	Colour: Primary, Monochromatic, Harmony Mixed Media Group Mural
Printmaking	Uses Imprints Techniques for Finger Paint, Stamping, Styrofoam Block Mimeographing	Techniques for Styrofoam, Linoleum, Cardboard Media or Techniques Compositional Considerations	Preliminary Sketches Experimentation with Various Tools Techniques for Finger Paint, Cardboard Collograph, Linoleum, Wood-Cuts
Ceramics	Thumb Pot Tile or Medallion "Pulling" a Four-Legged Animal Decoration of Surface	Kneading, Joining Hand-Building Techniques for Coiling, Slab-Building Care and Use of Material	Modelling, Slab-Building, Coiling Textural Effects Historical Significance of Pottery

Media	1 - 2	3 - 4	5 - 6
Collage	Organization of Total Space/ Pattern Centre of Interest Technique for Materials Rubbings from Collage	Paper Mosaics Use of Found Objects Unity Through Repetition of Shapes and Colours Use of Felt Pens	Monochromatic Colour Scheme Assembling and Organizing Strongest Colours/Textures for Accent Natural Materials Group Collage Tile Mosaic
Fabric and Fibre	Pattern in Weaving Uses and History of Weaving Techniques for Paper Weaving, Cardboard and Yarn, Finger-Knitting, Braiding, Stitchery	Uses of Sewing and Weaving Decorative Stitches Colour: Families/Repetition Techniques for Stitchery, Appliqué, Weaving	Techniques for Fleece-Spinning, Dyeing, Weaving, Basketry Use in Native Cultures
Sculpture and Construction	Techniques for Paper, Cardboard, Papier Mâché, Wood Scraps Functions of Constructed Forms Decoration	Techniques for Mobiles, Papier Mâché, Wood Assemblage Inuit Sculpture	Subtractive Sculpture, Casting, Mobiles, Kites Historical and Cultural Aspects Group Sculpture Relief and Free-Standing
Photography		History View-Finding/Composition Animation, Flip-Charts, Storyboards	Uses Photograms Positive/Negative Space Camera Techniques
Architecture and Environmental Studies			Historical Manitoban Architecture Contemporary Canadian Architecture Environmental Concerns City Planning

DESIGN SCOPE AND SEQUENCE FOR GRADES 1-6

Design Elements/ Principles	1 - 2	3 - 4	5 - 6
Line	Emotive Qualities	Contour, Continuous Line Movement and Direction Emotive Qualities	Gesture, Movement Emotive Qualities
Texture	Tactile Awareness	Animals, Natural Objects Textural Quality of Line	Relationship of Texture to Form Textural Techniques - 2-D and 3-D
Colour and Value	Mixing Primary, Secondary Tints and Shades Emotive Qualities	Colour Wheel Primary, Secondary and Tertiary Colours Emotive Qualities	Graying Colours Value Scale/Shades and Tints Pointillism
Shape and Form	Geometric, Organic	Positive and Negative Variations Repetition Shadows	Viewpoint Depth by Overlapping
Space	Awareness of Space	Near/Far Illusion and 2-D Surfaces Perspective by Overlapping Perspective by Diminishing Colours and Depth One-Point Perspective - Horizon Line, Vanishing Point	One-Point Perspective Depth Through Colour Change Background, Middleground, Foreground

Design Elements/ Principles	1 - 2	3 - 4	5 - 6
Movement	Body Movement to Music Line Describing Movement	Line Direction to a Focal Point Mobiles: Constant Change Drawing to Music	Lines in Nature Motion Lines Movement Through Colour Placement
Balance		Symmetrical, Radial	Symmetrical Asymmetrical Radial
Rhythm		Repetition/Pattern	Through Repetition of Pattern, Colour, Shape, Etc.
Contrast		Of Colours, Textures, Movement, Space, Mood	Of Shape, Size, Colour, Value, Texture
Emphasis			Focal Point, Centre of Interest Colour for Emphasis
Unity/Harmony			Relationship of Elements Unity Through Repetition, Proximity With Variety

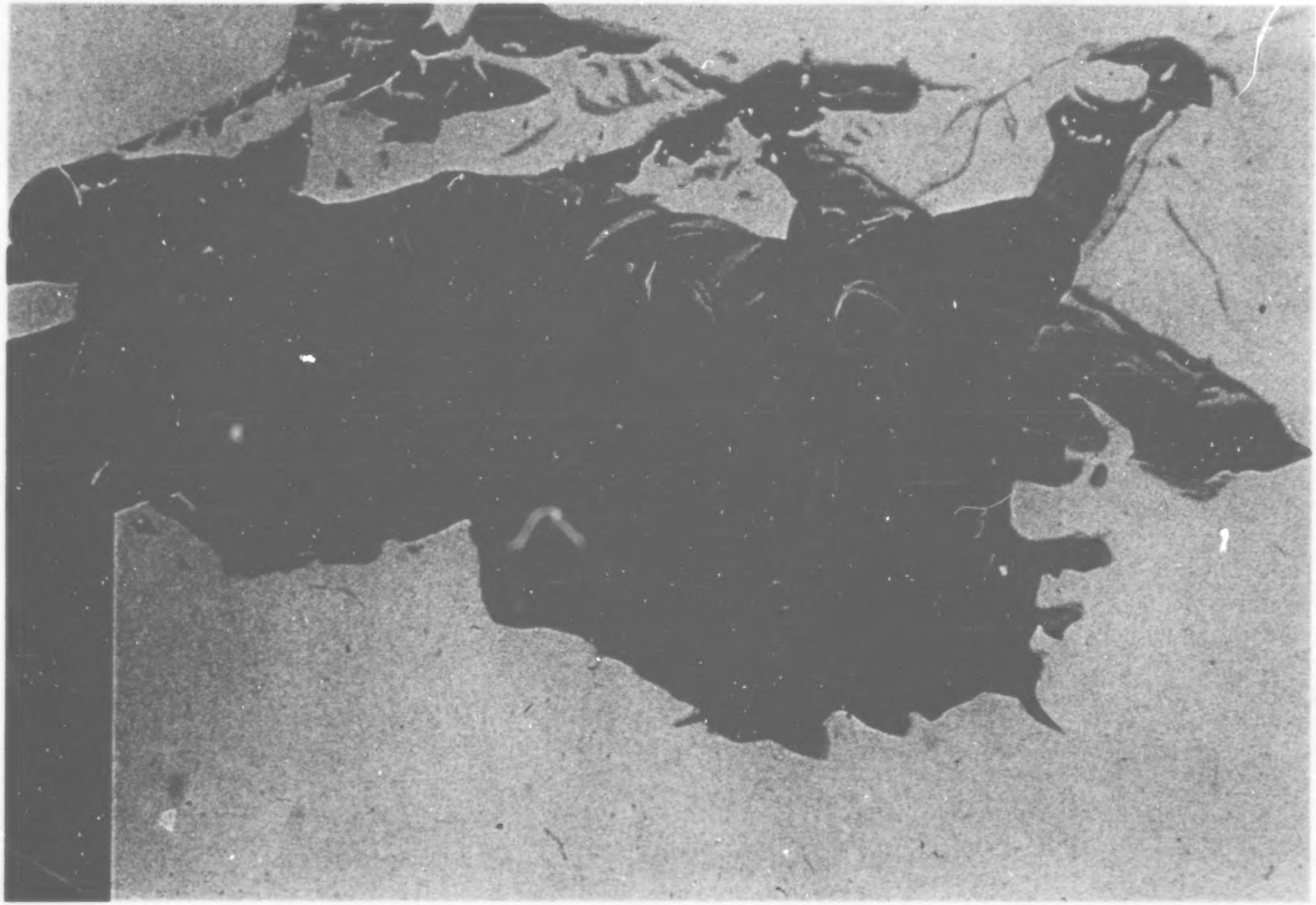
SCOPE AND SEQUENCE FOR GRADES 7-9

Unit	Grade 7	Grade 8	Grade 9
Drawing	Continuous Contour Blind Contour Surface Patterns Gesture Drawing - Lines Describing Movement Modelling - Gradations of Value - Values Creating Volume Two-Dimensional Illusion of Space Positive and Negative Space	Primary and Secondary Contour - Lines Describing Three-Dimensional Form - Lines Conveying Emotion Gesture Drawing - Inherent Gesture of Inanimate Objects Modelling - Three-Dimensional Illusion with Value - Value and Illusion of Weight Illusion of Space - Size and Placement - Picture Plane - Vanishing Point/Single-Point Perspective - Horizon Line/Eye Level	Contour - Variety of Line Qualities to Create Depth and Spacial Relationships Between Objects Gesture - Visual Continuity Through Gesture Modelling - Reflected Light Two-Point Perspective Figure-Ground Relationships
Painting	Exploration - Media and Tools Hue - Primary and Secondary Colours Complementary Colours - Intensity Value - Addition of Black or White - Monochromatic Colour Scheme/Harmony Tertiary Colours Warm/Cool Colours - Emotive and Associative Qualities	Analogous Colour Scheme/Harmony Value - Monochromatic Colour Scheme - Tints and Shades Optical Mixing - Pointillism Warm/Cool Colours - Advancing and Receding	Optical Illusion - Interaction of Colours - Repetition Emotional and Symbolic Use of Colour - Relation to Culture

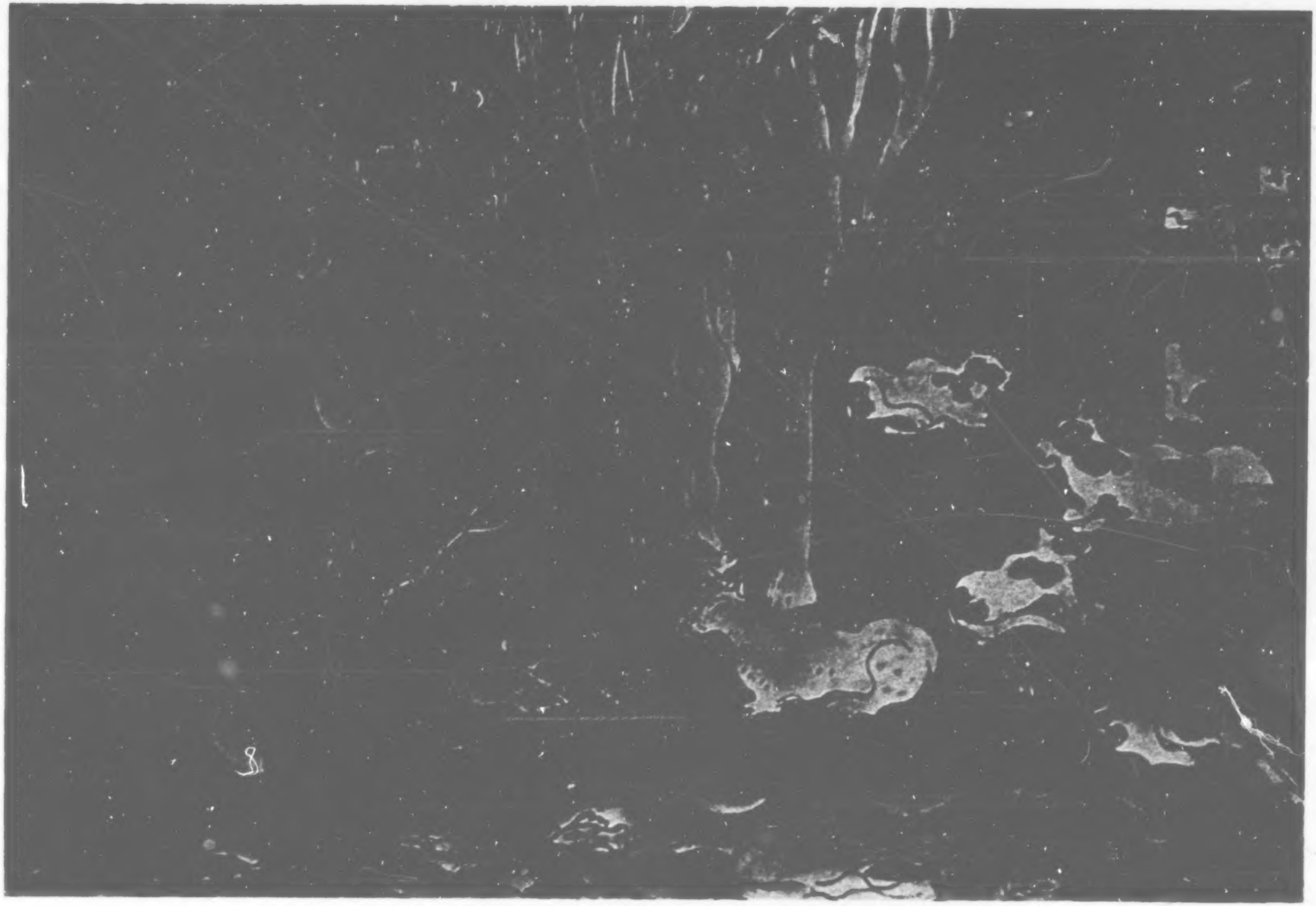
Unit	Grade 7	Grade 8	Grade 9
Printmaking	Planography - Monoprint/Texture Relief - Collograph - Multiple Prints Intaglio - Dry-Point - Line Quality - Value Stencil - Serigraphy	Relief - Reduction Print - Multicoloured Print Intaglio - Engraving - Value and Texture Through Line Stencil - Serigraphy/Block Out - Repeat Patterns	Relief - Reduction Print - Registration/Offset Intaglio - Combining Dry-Point and Engraving Stencil - Serigraphy - Photo-Sensitive Method
Sculpture	Subtractive - Carving - Form and Surface Additive - Modelling - Visual Balance Assemblage - Unity and Variety Casting - Reversal Process - Negative Molds	Subtractive - Carving - Visual and Physical Balance Modelling - Positive and Negative Space Assemblage - Mobiles - Kinetic Movement/Balance Linear Sculpture - Wire Sculpture - Line Direction and Quality	Subtractive - Carving - Unity and Variety of Shapes Additive - Movement Suggested Through Contours Assemblage - Constructivism - Varied Yet Similar Shapes - Rhythm
Ceramics	Nature of Clay - Exploration - Greenware, Bisque, Glazeware, Leather Hard Hand-Building - Pinch, Coil and Slab Wheel-Throwing - Wedging - Centering, Opening and Raising Relief - Low and High Relief - Carving	Nature of Clay - Changes in Property Hand-Building - Open and Closed, Functional and Non-Functional - Multiple Pot Construction - Surface Treatment - Colour, Texture and Form/ Expressive Qualities Wheel-Throwing - Basics of Cylinders - History	Nature of Clay - Use of Clay in Different Stages - Casting Liquid Clay Hand-Building - Relationship Between Form and Function - Actual and Visual Weights Evaluating Wheel-Thrown Objects - Unity, Proportion, Form and Function Relief - Symmetrical Balance - Masks: Expressive Use of Colour and Texture

Unit	Grade 7	Grade 8	Grade 9
Fibre Arts	Weaving - Interlacing/Warp/Weft - Harmony Through Colour - Texture and Pattern - Simple Frame Loom - Weaving Techniques Creative Sewing: Stitchery - History - Techniques and Materials Dyeing: Tie and Dye - Traditional and Contemporary Techniques - Rhythm, Line, Shape, Texture and Colour	Weaving - Natural and Constructed - Functional Uses Creative Sewing: Patchwork and Quilting - Sculptural Quality - Functional - Shape/Organic and Geometric/ Patterns - Decorative Stitching Dyeing: Batik - Techniques, Tools and Procedures	Weaving - Decorative and Functional Creative Sewing: Soft Sculpture - Expressive Quality - Techniques Dyeing: Screen Printing/Stencil - Definition, History - Design and Use - Repetition
Photography	Hand-Made Slides - Projector/Screen Distance - Expressive Possibilities of Colour and Shape - Theme Flip Book - Illusion of Movement - Three-Dimensional Space on Two-Dimensional Surface - Relationship to Film-Making Hand-Made Film - Timing: 24 Frames/Second for 16 mm - Materials and Procedures - Repetition of Images/ Sequencing - Design Considerations - Sound Track/Use of Music	Pin-Hole Camera - History - Construction - Relationship of Camera to Resulting Image - Infinite Depth of Field - Composition - Developing Procedures/ Presentation Photograms - History - Techniques - Unity and Balance	Storyboards - Purposes and Use of Theme - Sequence Illustrating Time, Place or Action - Line and Colour/Imagery Film Animation - Function of Film in Society/ History - Techniques - Multiple Images/Sequencing - Storyboard and Script - Subject Matter - Framing/Design - Timing: 18 Frames per Second for Super 8 - Lighting, Setting, Special Effects, Editing, Sound Titles

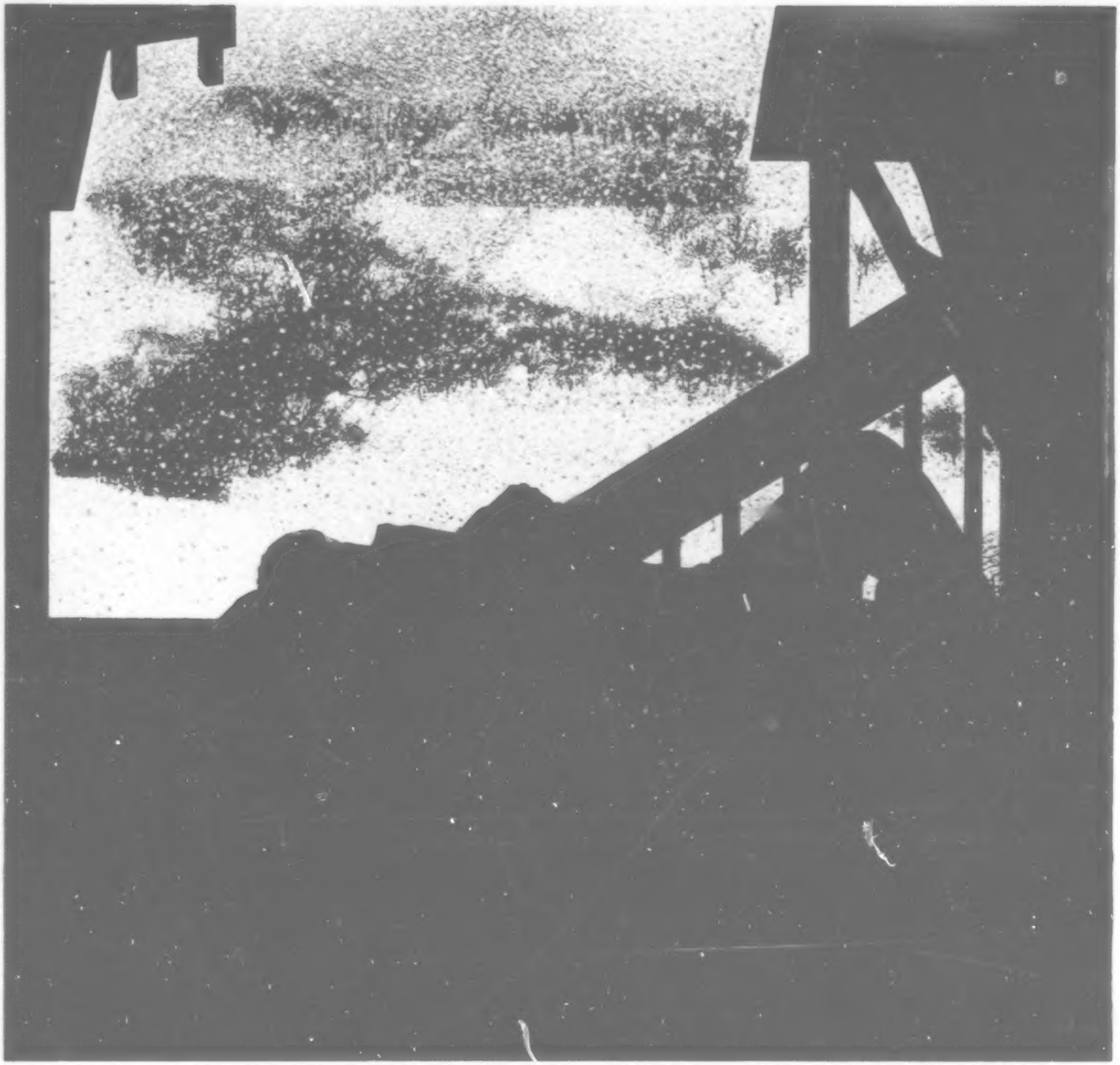
art appreciation



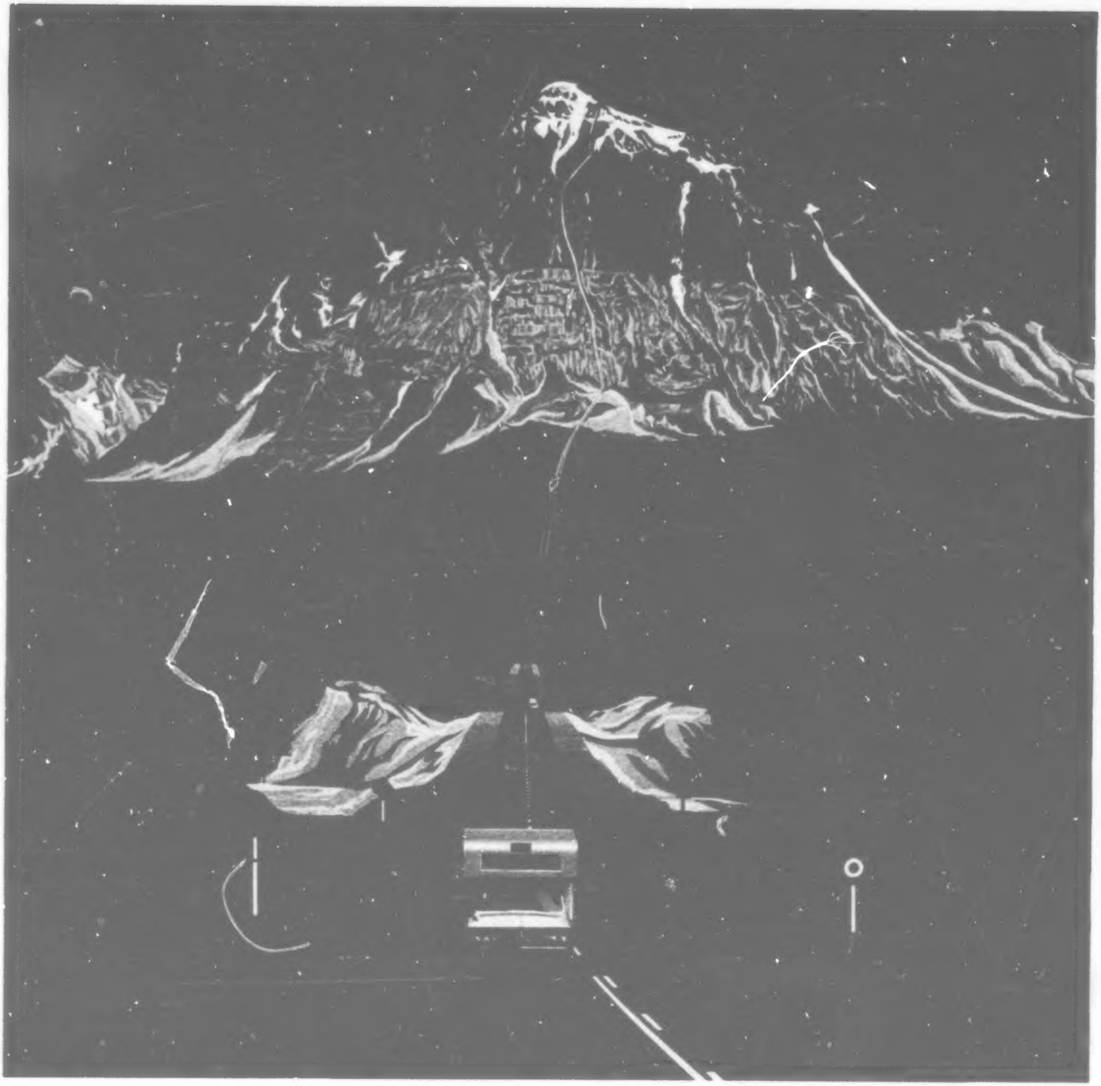
MARIELOUISE KREYES. *Skier.* Acrylic on canvas. 100 x 117 cm.



ANN SMITH. *Woodlands*. Watercolour, pen and ink. 39 x 51 cm.



IVAN EYRE. *Morning Show.* Acrylic on canvas. 168 x 173 cm.

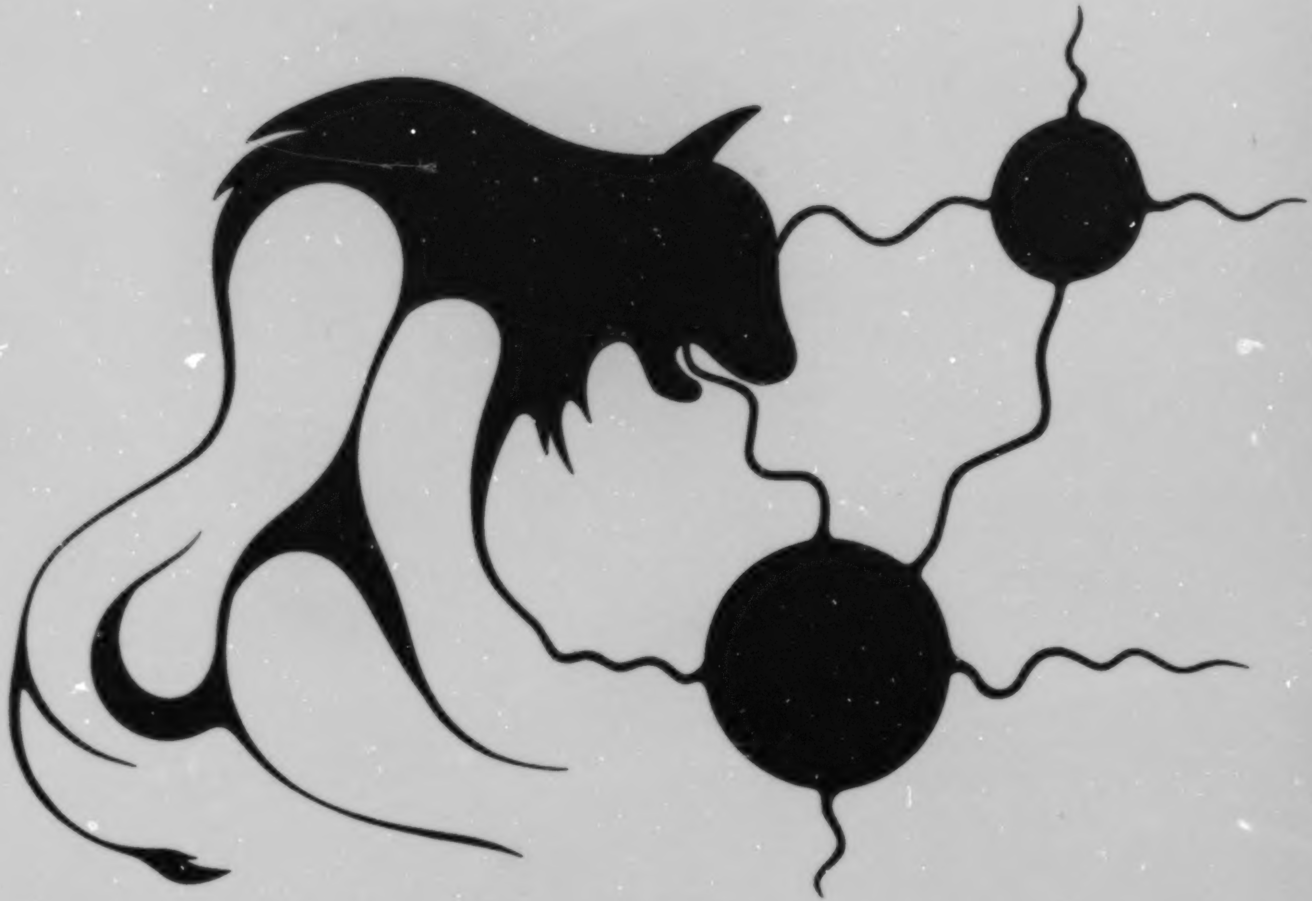


ARTHUR HORSFALL. *Trans-Canada No. 1.* Acrylic on canvas. 183 x 183 cm.

CAROLINE DUKES. *Interior #11 (Utopia)*. Acrylic on canvas. 183 x 434 cm.

WANDA KOOP. *Highway.* Acrylic on rag board. 25 x 36 cm.

SCOTT BARHAM. *Down Shifting for a Tight Right Hander.* Multi-fire, low-fire clay ceramics with lustre. 30 x 30 cm.



CLEMENCE WESCOUPE. *Buffalo Spirit.* Silkscreen print on Arches, 100% rag. 56 x 76 cm.

ART APPRECIATION

Helping students to understand and appreciate works of art are important goals of the art program. Just as the language arts program includes study of the works of professional writers, so should the visual arts program include the study of works of professional artists.

An approach to understanding visual communication should begin early. Regular exposure to slides and reproductions, class discussions, and trips to museums and art galleries will encourage children to approach art of many styles and periods with interest and a willingness to understand. Skills in perception can be strengthened by having them attend to detail which might otherwise be overlooked.

Most adults have difficulty understanding and evaluating works of art which do not approximate photographic realism. Many of the reasons for this difficulty--stereotyping, lack of information, reluctance to visit art galleries, pre-judgement--can be anticipated and overcome by regular, early exposure to various forms of visual communication.

In this guide, works of art are suggested as references in each lesson and can be used to encourage discussion about the ways in which artists develop themes or subject matter as well as use various media and techniques. They can also be used to illustrate particular aspects of design. Students should be encouraged to view works of art in order to better understand fundamentals of visual communication and how they apply to their own artistic expression.

However, looking at only one aspect of a particular work, such as its colour harmonies, treatment of subject, or technique, is not sufficient to understand the artist's purpose. Occasionally, a more in-depth analysis should be made of a work to give students an approach to works of various styles and modes of expression. One such approach is suggested by Edmund Burke Feldman in Becoming Human Through Art.[1] Feldman describes a four-step procedure which could be used in a class discussion of a work of art, reproduction or slide. As the tendency to make a quick judgement from a general impression often prevents further "looking" and understanding, Feldman attempts to delay the "judgement" stage until students have processed as much of the visual information as possible.

The first stage in the Feldman approach is description. Having students describe everything they see in a work of art--the colours, shapes, textures, medium and techniques used, as well as the subject matter or objects presented--forces them to look carefully at every detail in the work. The nature of the description will, of course, vary from one work of art to another. Whereas a work such as Ann Smith's Woodlands can be described in terms of actual objects and figures, the works of Aganetha Dyck demand a description of shapes, colours and textures. Once students become used to describing the design aspects of a representational work, they will have little trouble identifying the same aspects of a work which is non-representational.

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[1] Edmund Burke Feldman, Becoming Human Through Art (Englewood Cliffs, N. J.: Prentice-Hall Inc., 1970), p. 348.

The second step in Feldman's method, analysis, requires students to see the relationships between the various parts--comparative sizes, positions, degrees of brightness, colour, etc. Questions such as, "Are the figures looking at or touching each other?" "Does one area (or object) seem more important than the others?" or "Do certain shapes or colours seem to predominate?" are questions to be considered under analysis.

The third step, interpretation, should be seen as an attempt to narrow down the possibilities, rather than to find a single, one-line explanation for a particular work. Each viewer approaches a work with a unique set of expectations, experiences, associations and observations, which will affect the way in which the work is interpreted. In some cases, a full understanding of a work may require that students be given some relevant information about the work or the artist. The time period or country in which the work was produced, the materials used, or the size of the original work may be significant factors. Clemence Wescoupe's Buffalo Spirit demands from the viewer some knowledge of the artist's use of symbolism to relate an idea or concept. Generally, the only sense in which an interpretation can be "wrong" is if it seems completely inconsistent with the visual information presented. Within a range of possible interpretations, however, most students can gain an understanding of some aspect of a work of art--the artist's interpretation of the subject, a mood or feeling, a narrative theme or event.

It is important that students understand that different works have different purposes and that these purposes range from the purely descriptive to the depiction of formal aspects of compositions. The more exposure students have to different styles and modes of art that have different meanings or purposes, the more apparent this will become.

Exposure to a variety of works, combined with some experience in design, art production, and interpretation of themes, will give students a reference framework for the fourth step in the Feldman approach--judgement. Vincent Lanier, in The Arts We See, says, ". . . the more one knows about a work of art, the better one understands it and, therefore, the better chance one has to make a fair judgement about it."[2]

Whether or not a work is "liked" may have to do with associations made by the viewer which are beyond the artist's control. However, increased experience in basing judgements on observation and an attempt at understanding will open students to the myriad ideas, thoughts and feelings expressed in visual art. Visual literacy, like verbal literacy, is an important part of learning.

The following section includes eight representative art works by living Manitoba artists. It is important for students to be aware that art is being produced in their community and to know about living artists and their works.

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[2] Vincent Lanier, The Arts We See: A Simplified Introduction to the Visual Arts (New York: Teachers College Press, 1982), p. 87.

The colour section offers a starting point for developing skills in art appreciation. Students can view and compare a variety of styles. Each art work offers unique insights into the expressive and technical nature of art--what artists are saying and how they are saying it. The Feldman approach will help students to value works of art in all forms and provide a legitimate basis for their tastes and preferences.

Art is all around us and teachers are encouraged to explore the possibilities offered by nature, everyday objects, newspapers and magazine photographs as well as by students' and artists' work, in developing perceptual awareness and educated vision. These skills are the basis for art appreciation--the refinement of feeling and aesthetic sensibility.

The following books, cited above, are excellent resources and provide additional information about the process of developing art appreciation:

Edmund Burke Feldman, *Becoming Human Through Art* (Englewood Cliffs, N. J.: Prentice-Hall Inc., 1970).

Vincent Lanier, *The Arts We See: A Simplified Introduction to the Visual Arts* (New York: Teachers College Press, 1982).

kindergarten

KINDERGARTEN

The purposes and approaches appropriate to teaching art at the kindergarten level are sufficiently different from those in the grades one to six program to warrant separate treatment in this guide. The kindergarten is not just a preparation for grade one. It has its own intrinsic value and is particularly suited to the needs and development of children at this level. The unique nature of the program requires its own structure and the flexible use of time and space.

Although they may appear to be unplanned, spontaneous, play experiences, all activities which are part of the program should be planned to promote growth in some aspect of the child's personal, cognitive or social development. At this level, the child learns through play experiences. These can be directed to foster independence and the ability to made decisions, and to encourage exploration, curiosity, spontaneity and expression, all of which are essential in learning how to learn. Through positive interactions with adults and peers outside the home, the child has the opportunity to build trust, support and self-confidence, which are basic to socialization and essential to developing positive experiences in grade one.

Art experiences are particularly appropriate to the goals of the kindergarten program, and, for this reason, usually form a major component of the program. Children at this stage of development have a natural interest in and enthusiasm for working with art materials, so they need little encouragement or instruction, teacher-initiated projects or special materials. Mimeographed materials or colouring sheets are unnecessary and can inhibit the child's development in art.

Although previous experience, or lack of it, will affect their attitudes towards some activities or media, all children can be encouraged to participate in and enjoy the basic art-making activities suggested here. The teacher's role is significant in helping the child to become aware of the meaning and value of their art experiences. Although providing materials and a stimulating environment are essential, providing guidance and support are equally important in promoting the growth of each child.

The kindergarten teacher may refer to the grades one to two section of the guide for basic information about the organization of art learning based on a theme, design or media approach. At this level, it is not necessary to teach any prescribed concepts or skills, or to introduce specific vocabulary, but many children will be interested in activities of this type. The kindergarten teacher can modify or adapt some of the materials and activities of the grades one to two level as the child demonstrates readiness and interest.

THE TEACHER'S ROLE

The main role of the teacher in art at the kindergarten level is to generate involvement and interest in art activities. This can be achieved by providing materials, space, time and encouragement, by creating a stimulating atmosphere, expressing a sincere interest and becoming personally involved in the activities. The physical arrangement of the room, accessibility of art materials at all times, and the teacher's attitudes towards children's art are all important factors influencing children's participation and involvement in art activities. The program should allow maximum flexibility and choice, but, at the same time, challenge and direct children to new materials and experiences. Provide opportunities for children to work in groups as well as independently, and set aside specific times for all children to work on a new activity together.

A very important aspect of teaching art at this level is understanding child development in art and being able to talk to children about their products. Discussing the products with the children in a non-evaluative way is far more beneficial than vague or meaningless praise. Work with the children and encourage discussion of the processes and products. Non-evaluative comments about what they are doing, as they are doing it, are most valuable. Encourage the children to make their own decisions and to solve their own problems, aided by careful questioning and guidance. Providing too much direction or doing things for them gives children a sense of inadequacy and encourages them to be dependent on the teacher.

Children at this level are quite disinterested in their products after they are completed, unless they serve a functional purpose. Many children enjoy the process but often do not recognize their own work soon after it is completed. The teacher should respect, but not overemphasize, the art product.

Displaying children's work is often more important for parents and teachers than it is for the children. However, it does demonstrate the adults' interest and respect for the children's accomplishments. Be careful, however, not to prefer one way of working, or one end product, over another. Parent volunteers or teacher aides can provide invaluable assistance for art activities, but they need to be informed of the goals and objectives of art activities.

THE PROGRAM CONTENT

The art component of the kindergarten program will not be a planned sequence of activities as is recommended for grades one to six, but will be a more spontaneous and flexible series of experiences, selected by the children according to their needs and interests. The program should provide the children with maximum opportunities for satisfying experiences and growth, through a variety of two- and three-dimensional activities in basic media: drawing, painting, clay, printmaking, fabrics, collage and construction. The program should stress exploration and invention, and base activities on the previous experience and interests of the individual child.

Skill development should progress from the simple exploration and manipulation of materials, through the organization of shapes, colours or forms, to the development of independent expression based on personal experience. Introduce the simplest or most familiar materials first, with limited choice if necessary, and follow with the gradual introduction of more challenging media and concepts. If children have little experience with mixing paints, for example, they can begin with two colours, progress to the three primaries, and then add black and white.

The three main components of the elementary art program, visual awareness, art production and art appreciation, are also basic to the kindergarten program. The activities can be as simple and basic as a nature walk, drawing in wet sand with a finger, or an informal discussion about a picture in a children's book. However, they can fulfill the basic aims of art teaching by providing experiences in seeing (perceptual development), making (manipulative skills) and discussing (aesthetic response) visual art objects or objects from the environment.

The purposes of providing art activities at this level are to encourage exploration and investigation, to develop curiosity and imagination, to learn to enjoy art activities and materials for their own sake, and to develop spontaneous and sensitive responses to the visual environment. In the kindergarten program, there is no place for colouring in ditto sheets, making objects with patterns or following step-by-step instructions, or any activities which limit the child's participation and have a prescribed outcome; i.e., imitating or copying an adult model. Not only are these activities meaningless busy work with little educational value, but they may inhibit development in art by providing stereotyped, adult images as models which children cannot be expected to emulate. Children may develop a sense of inadequacy about their own images. Encourage children to enjoy making and appreciating personal images which are appropriate for their own levels of development. A good indicator of whether or not an art activity encourages individual expression is if the art products are very different from one another.

FACILITIES, EQUIPMENT AND MATERIALS

The art facilities should be a permanent part of the kindergarten room. An art activity centre should be located in an area that is accessible to the children at all times, but one which will not disrupt work, or create clean-up problems or hazardous conditions. Materials should be of good quality and kept in good condition, and children should understand that clean-up and care of equipment and materials are their responsibilities and part of the art process. Basic media for painting, drawing, collage and construction should be available at all times, but the teacher should organize special activities or provide unusual media from time to time to motivate and challenge the children.

ACTIVITY CENTRES

Drawing. Basic materials include pencils, wide-tipped felt pens, crayons (peeled), chalks and pastels. Use varied shapes, sizes and textures of paper. Introduce other drawing tools which make varied marks on surfaces (e.g., sticks, feathers, fingers). Motivation can be generated by the materials themselves, the child's own experience, or teacher-initiated stories and discussion.

Painting. Liquid paint should be thick and smooth. Premix powder paints with water, liquid laundry starch, or soap to thicken (see art hazards section). Both easels and flat painting surfaces are appropriate. Plastic sheets or newspaper will protect unwashable surfaces and smocks (old shirts) will protect children's clothing. Provide a variety of brushes. Flat paint and water containers prevent spills.

Clay. Clay is superior to play-dough or plasticine but all may be used at this level. If kept moist in plastic bags and containers and used without water, clay is as clean and convenient to use as other modelling materials. Although children's results may be fired or glazed, it is not necessary at this level, and unfired clay can be recycled.

Printmaking. Printing can be done with any materials or objects which will transfer ink or paint from one surface to another. Found objects, vegetables, cardboard or styrofoam are appropriate, but finger painting, rollers, carbon paper and rubbings are also useful. Provide a variety of papers for experimentation. Water-soluble paints and inks are essential. Starch or soap are appropriate thickeners and aid clean-up.

Collage. Cutting and pasting all sorts of materials are important manipulative activities. Introduce a wide variety of materials to provide multi-sensory experiences. Scissors should be sharp enough to cut heavy paper or fabric. Provide left-handed scissors. Children not yet capable of cutting can select, arrange and glue pre-cut shapes or tear their own paper shapes. Background paper should be an appropriate weight for the materials glued on the surface.

Fabrics and Fibres. Provide a wide variety of textures, patterns and colours. Use pre-cut scraps or teach children to cut shapes with good scissors. Simple stitchery, sewing and weaving techniques can be taught at this level. Tactile awareness, multi-sensory experiences, classification and arrangement skills can be developed with these media.

Construction. Provide opportunities for children to work with three-dimensional objects and materials. Children can create things to play with or alter the classroom environment by creating spaces to move in and around. They can use basic tools such as hammers and saws, but need to be taught safety precautions and should be supervised. These activities are important to develop gross motor skills and encourage imaginative play.

Art Appreciation. A stimulating classroom environment will provide many opportunities for multi-sensory awareness and visual discrimination exercises. Stimulate children through discussion about a wide variety of interesting objects and materials from nature and the environment, as well as visual materials, games, books and toys. Good quality posters and prints, reproductions, photographs and magazine pictures, and children's art work will also encourage observation and discussion of art. Displays should be changed frequently and reflect current interests and activities. The classroom should reflect the children's (not the teacher's) interests and needs, and be well-organized and aesthetically arranged.

SUGGESTED ACTIVITIES FOR THE ART CENTRES

Each of the above media or processes can be organized in an art activity centre on a permanent or rotating basis. Provide materials to be used independently or in groups. When necessary, provide initial motivation and instruction, and initiate discussion about the processes and products. Suggested purposes, motivation, materials and processes are provided on the following pages. They are presented in two parts, so teachers may select the first activity for younger or less experienced children and the second one as a follow-up or for the more advanced children. Other activities can be adapted from the grades one and two section of the guide or other sources which are appropriate to the needs and abilities of the children. Concepts should be introduced one at a time, and skills developed sequentially from simple to more complex as children gain experience and confidence. The following list is not intended to be a total curriculum guide for kindergarten. It is included here only to provide a list of sample activities.

REFERENCES

W. Brittain, Creativity, Art and the Young Child (Toronto: Macmillan, 1981).

B. Gibson, Early Childhood: A Time for Learning, A Time for Joy (Winnipeg: Department of Education, 1979).

B. Herberholz, Early Childhood Art (Dubuque, Iowa: Wm. C. Brown, 1979).

H. Lewis (Ed.), Art for the Preprimary Child (Reston: N.A.E.A., 1977).

SAMPLE ACTIVITIES

PURPOSE	MOTIVATION/DISCUSSION	MATERIALS/RESOURCES/PROCESS
1. VARIOUS TOOLS AND PAINT MIXTURES - To introduce children to the physical qualities of paints. - To give children opportunities to experiment with marks that various tools can make. - To help children learn that colours can be mixed together to create new colours.	- Demonstrate that paints are usually mixed with water, but can also be combined with other materials to create different textural effects. - Explain that almost anything can be used for a painting tool. Marks can be thick or thin, textured or smooth, straight or crooked.	MATERIALS: Powdered and liquid tempera mixed with: little water; a lot of water; liquid detergent; wallpaper paste; fine sawdust. Tools - fingers, feathers, sponges, Q-tips, large and small brushes, and large and small painting rollers. PROCESS: Have the children mix paints with water and other materials. Experiment with various tools to make different marks and textures. (At times, provide a wide range of colours; other times, limit the range to two or three hues.)
2. DIFFERENT SURFACES, SIZES AND SHAPES - To encourage children to consider the shape and size of a paper while painting on it. - To encourage children to explore painting on different textured surfaces. - To provide a 3-D experience where children paint inside, outside and all around their work.	- Have the children discuss shapes and sizes of large and small pre-cut paper shapes. - Have the children feel and describe paper textures. - Explain that when a room, furniture or a house is painted, it must be covered on all sides since we see all sides.	MATERIALS: Large and small papers cut into geometric and organic shapes. A variety of textures: corrugated cardboard, manila cream paper, tissue paper, newspaper, wallpaper, egg cartons. Paints and painting tools (see above). Large boxes from appliance stores. PROCESS: Have the children cut holes for windows and doors. Use large brushes and rollers with pre-mixed tempera paints.

PURPOSE	MOTIVATION/DISCUSSION	MATERIALS/RESOURCES/PROCESS
1. DRAWING MATERIALS - To help children to observe and describe the different characteristics of lines and marks that can be made with drawing materials. - To give the children varied opportunities for drawing.	- Have the children experiment with and discuss the many types of lines and marks that can be made with a crayon, pencil, pastel and marker. - Have them use fingers to "draw" lines in the air. - Have the children look at and discuss reproductions of line drawings by artists such as Lemoine Fitzgerald (M).	MATERIALS: Crayons, pencils, non-toxic felt markers, oil pastels. Have crayons and pencils available at all times. Papers - newsprint, coloured gestetner papers, bond paper, cream manila, cartridge paper, kraft paper. A variety of sizes available for drawing at all times. Newsprint paper is fine for general classroom use. PROCESS: Have the children make many different marks and textures using various materials.
2. IDEA-STARTERS - To offer children specific ideas which can be elaborated, enriched and developed through drawing.	- Help the children make idea-starter pages. Glue something or make a line or mark on a page: a small piece of a magazine picture, a glued-down piece of yarn, some seeds, a piece of fabric.	MATERIALS: Magazines, found objects, glue, art paper, pencils, felt pens, crayons. RESOURCE: See Herberholz, Early Childhood Art, p. 49. PROCESS: Have the children cut out and glue one item to a piece of paper. Use this object as a visual cue to make a drawing. Make up a story about it.

PURPOSE	MOTIVATION/DISCUSSION	MATERIALS/RESOURCES/PROCESS
1. INTRODUCTION, CLAY FOR PLAY - To help children understand the basic physical properties of clay. - To allow children to use clay as an extension of play activities. - To encourage children's language development.	- Explain that clay comes from the ground. When it is moist, it can be shaped. When it dries, it hardens and can be fired to be made even harder. Many things are made from fired clay. - Explain that clay can be used to make many things, and can be re-used.	MATERIALS: Moist clay. Canvas or newspapers to cover tables. Assortment of clay tools, found and bought. PROCESS: Have the children play with clay to become familiar with its qualities. They can use fingers and tools to pound, roll, squeeze, cut and make textures in clay.
2. MODEL, SHAPE, CONSTRUCT - To introduce children to simple, basic techniques of ceramic craft work. - To help children explore expression in a 3-D medium. - To encourage children's language and skill development.	- When children are ready, show them various clay techniques: pinch pots, coil-building, modelling and slab-building. - Show and discuss examples or pictures of things made with clay: local pottery, South American figurines and animals, Navajo pottery.	MATERIALS: Same as Clay 1. PROCESS: Have the children make a pinch pot by rolling clay into a little ball, pressing thumbs into centre, and pinching around. They can do coil-building by rolling out coils or "snakes," and coiling and piling them on top of each other. Or, children can flatten clay into slabs, cut pieces out and assemble.

PURPOSE	MOTIVATION/DISCUSSION	MATERIALS/RESOURCES/PROCESS
1. FOUND OBJECTS - To teach basic skills in printmaking. - To help children to exercise, at an intuitive level, skills in pattern-making, design and composition. - To develop children's skills in classification. - To develop their awareness of the shapes of simple objects.	- Have children collect objects with flat surfaces that can be used for printing. Print and discuss each impression. - Have children view and discuss the shapes and sizes of found objects. Categorize. - Discuss prints with children as they are made.	MATERIALS: Found objects - empty scotch tape holder, round jar lids, wood blocks, plastic styrofoam and rubber items. Printing blocks cut out of 5 cm thick insulation styrofoam. Powder tempera with liquid detergent for "ink." Flat shallow trays. PROCESS: Have the children dip the flat side of the object into paint tray, and print on paper. Make designs, pictures and patterns by combining prints.
2. CARDBOARD PRINTS, STYROFOAM TRAY PRINTS - To introduce children to an art process with definite steps and procedure: 1. make the plate, 2. ink the plate, and 3. print the plate. - To allow them to experience the concept of reverse image.	- Have children feel and discuss the thicknesses and textures of cardboards and sandpapers. These thicknesses and textures show up in rubbings and prints. - Have children view and compare finished print to styrofoam plate.	MATERIALS: Cardboard prints - thick and thin cardboards, paper. Styrofoam plates - styrofoam trays, hard pencil for drawing, ink (see above), hard roller. PROCESS: To make cardboard prints, have the children cut out cardboard pieces and assemble into collage. Make a rubbing of it with a flat crayon. Roll ink on it with a soft roller and print. To make styrofoam plates, have the children draw pictures on flat styrofoam, with enough pressure to make an indented picture. They can roll ink out evenly onto the plate, and rub paper placed over the inked plate. Pull off print.

COLLAGE

PURPOSE	MOTIVATION/DISCUSSION	MATERIALS/RESOURCES/PROCESS
1. COLOURS AND PAPERS - To help children develop skills in cutting, tearing and pasting paper. - To help them develop awareness of different weights of papers and plastics. - To encourage them to explore colour overlapping.	- Have the children view, handle and discuss the thicknesses and textures of the papers and cellophane. Have them try to look through them. - Discuss colour changes as different colours of tissue and cellophane are glued over each other and other papers.	MATERIALS: Scraps of coloured cellophane, tissue paper, bond paper and construction paper. Restrict the colour range to red, yellow and blue (primary colours), to encourage mixing. Cream manila or white cartridge paper. Thin glue, paste or liquid laundry starch. Glue brushes. PROCESSES: Have the children brush a thin layer of glue onto art paper and over each collage paper as the collage is assembled.
2. TEXTURE, NATURE, CLASSIFICATION - To help children develop awareness of the textures, colours and shapes of objects in the environment. - To help children develop skills in classification, in collage and assemblage.	- Have the children collect many collage materials from the natural and the home environment. - Discuss their qualities. Sort into various categories; e.g., round things, rough things, natural things, etc. - Have the children select a collage topic.	MATERIALS: Fabric scraps, buttons, ribbons, string and yarn, wood scraps, sawdust, sandpaper, leaves, rocks, grasses, feathers, pictures, papers, wrappings and packages, etc. Glue - PVA or white glue, paste or flour and water. For light-weight collages, use art paper; for heavier collages, use cardboard pieces from old boxes. PROCESS: Have the children glue collage materials on background paper.

PURPOSE	MOTIVATION/DISCUSSION	MATERIALS/RESOURCES/PROCESS
1. COLLAGES AND SEWING - To help children develop visual and tactile awareness of fabrics. - To teach children that fabrics are used to make many things: clothing, curtains, rugs, upholstered chairs, soft toys, etc.	- Have the children examine and discuss a variety of fabrics. Unravel them to discover their structures. - Ask children to collect fabric scraps. Classify into colours and textures. - Have children examine articles of clothing to discover how they are constructed. - As a class, examine warm clothes and cool clothes.	MATERIALS: All types of fabric scraps - loosely woven cottons, knitted and quilted fabrics, fake furs, polyesters, etc. Glue, stiff cardboard for a collage base. PROCESS: Have the children practice sewing scraps together. Make texture collages. Make pictures, using a fabric scrap as an idea-starter (see Drawing).
2. SEWING AND WEAVING - To help children develop visual and tactile awareness of fibres. - To teach children how fibres are used to make yarn and cloth and how yarns are used for sewing cloth together.	- Have the children experiment and discuss how individual fibres can be twisted and spun into yarns. - Discuss textures and colours of spun yarns. - With the class, examine loosely woven cloth and simply sewn clothing.	MATERIALS: Unspun wool or hemp, loosely spun wool and string, about 10 different yarns of various textures, thicknesses and colours. Burlap or other loosely woven cloth. Glue. Large blunt darning needles. PROCESS: Have the children experiment with finger spinning. Glue yarns onto burlap for yarn pictures. Practice simple sewing and stitchery or simple cardboard loom weaving.

CONSTRUCTION

PURPOSE	MOTIVATION/DISCUSSION	MATERIALS/RESOURCES/PROCESS
1. BOXES AND OTHER CARDBOARD CONTAINERS - To help children consider all sides of a construction and develop awareness of 3-D forms. - To help them develop skills in manipulating tools and materials and solving construction problems.	- Have the children collect cardboard boxes and containers of all shapes and sizes. - Discuss with the children things that can be made by assembling boxes; e.g., houses, monsters, vehicles, space ships. - Have the children experiment and invent various ways of attaching boxes to each other: glue, tape, wire, etc.	MATERIALS: Cardboard boxes and containers, glue, scissors, kraft tape, masking tape, stapler, soft wire and/or string, small keyhole saw, utility knife (for teachers' use only), paints and brushes. PROCESS: Have the children play and experiment with materials and ways of attaching them together. Encourage children to ask for help when they need it.
2. WOOD - To help children develop skills in the proper handling of tools. - To help them become aware of the qualities of wood, and what can be done with wood. - To help them develop motor control and eye-hand coordination.	- Explain that wood comes from trees. It can be in many different states: large boards, small boards, rough or smooth, hard or soft, sawdust or wood shavings. - Explain that wood can be glued and nailed, sanded and sawed into pieces. - Demonstrate how tools must be used safely and correctly.	MATERIALS: Large variety of wood scraps, white glue, nails, sandpaper. Hammer, saw, vise, work bench or a sheet of plywood on the floor for working space. PROCESS: Have the children assemble and glue wood scrap sculptures. Nail pieces of wood together. Learn and practice how to handle the saw. Assemble, glue and nail together own inventions.

PURPOSE	MOTIVATION/DISCUSSION	MATERIALS/RESOURCES/PROCESS
1. ART APPRECIATION - To help children to make body expressions of their impressions of painting and sculpture. - To encourage them to discuss the subjects and ideas seen in paintings and sculptures. - To develop children's awareness of ideas and feelings found in paintings and sculptures.	- Explain that there are many ways of experiencing art works. - Show how to make body movements which imitate movements seen in a painting or sculpture. - Help the children make up a story about the art piece, or about the person who created it. - Describe the shapes and colours in piece. - Play appropriate music while viewing art works.	MATERIALS/RESOURCES: Trips to museums and art galleries. Slides and poster-size reproductions. Works by other children and themselves. PROCESS: Look at and discuss various examples with the children. Discuss how the art works make children feel, which ones they like and why.
2. ART APPRECIATION - To help children develop awareness of what other people create in art and craft. - To help them to understand that art is a part of culture.	- Invite a visiting artist or craftsperson to talk and demonstrate for the children. - Bring one or two real pieces of art or craft work to the classroom. View, touch (if appropriate) and discuss. Tell the children about the piece.	MATERIALS/RESOURCES: "Artists-in-the-Schools" program. Local artists and craftspeople. Demonstrations at local fairs, festivals and craft shows. Inuit, Native and other ethnic art and craft works. Works by local artists, friends or relatives. PROCESS: Describe, analyse and evaluate examples with the children.

grades 1–2

theme

APPROACH: THEME

TOPIC: Ourselves;
Self-Awareness

ART ACTIVITIES: Drawing, Painting, Modelling

OBJECTIVES

The children shall:

- Develop awareness of the differing shapes and sizes of their bodies.
- Explore and express the ways their bodies can move and bend.
- Develop visual awareness of the physical details of the human face and figure, through observing, describing and drawing.

FOCUS

- Visual, tactile and kinesthetic awareness of the body
- Differences and similarities between children's bodies
- Shapes, colours and textures of body parts: teeth, nose, eyes,

REFERENCES AND RESOURCES

book: - D. W. Herberholz and B. J. Herberholz, A Child's Pursuit of Art (Dubuque, Iowa: Wm. C. Brown Co., 1967), pp. 77-87, 107-113.

visuals:
- Pieter Bruegel, Children's Games, Peasant Wedding
- Edgar Degas, Little Fourteen-Year-Old Dancer
- Henri Matisse, Dance, Dance II
- Auguste Rodin, The Thinker
- works by Joe Fafard (C), Luella Levitt (M), Leo Mol (M), Eva Stubbs (M)

MATERIALS AND EQUIPMENT

- drawing and painting supplies
- #2: clay or plasticine
- #3: small hand mirrors

EXPERIENCE AND ACTIVITIES

Have the children:

1. Life-Size Body Drawings
   - Trace their body outlines on large paper.
   - Paint and draw their own facial features, body parts and clothing.
   - Choose accurate colour representation.
   - View and discuss completed pictures with teacher and classmates.
2. Body Movements: Drawing or Clay Modelling
   - Act out and discuss the body movements of different sports, exercises and activities.
   - View and discuss paintings and sculptures of people doing activities (see Herberholz, A Child's Pursuit of Art).
   - Use clay or plasticine to model a figure in action.
   - Draw pictures of favourite activities; e.g., skipping, playground games, gym class, riding a bicycle, etc. (see visual references).
3. The Face: Self-Portrait Drawings
   - Feel their faces with their hands. Describe their shapes and textures. Look at their faces in mirrors. Describe all the parts of the face in terms of shape and line.
   - Draw their faces with a pencil, dark crayon or felt marker. Refer back to mirrors where necessary.
   - Make self-portrait paintings. (See also Level 1-2, Media: Drawing 1.)

APPROACH: THEME

TOPIC: Ourselves; Our Families

ART ACTIVITIES: Drawing, Painting

OBJECTIVES

The children shall:

- Develop an awareness of their self-identity through recalling and drawing the events of their lives.
- Identify differences and similarities in shapes, sizes and colours of various people.
- Demonstrate the understanding that drawings can be used to tell stories.

FOCUS

- A child and his/her own family
- The physical characteristics and favourite activities of family members
- The everyday family activities in which a child participates

REFERENCES AND RESOURCES

visuals:
- Francesco Goya, The Family of Charles V
- Marisol, The Family
- Pablo Picasso, Family of Saltimbanques
- Vincent van Gogh, The Potato Eaters

MATERIALS AND EQUIPMENT

- drawing supplies
- #3: large box and two cardboard rollers for a box movie

EXPERIENCE AND ACTIVITIES

Have the children:

1. Photo Album: Drawing
   - View, listen and discuss as you (or other person) shows your own photo album. Pictures of a baby growing up in a family would be appropriate.
   - Make a photo album about themselves. Staple papers together to form a book. Cut other papers into 8 cm x 13 cm pieces. Draw "photos" on the papers and glue them into the album.
   - Take turns telling about their "photo albums." Print captions by pictures.
2. Family Members: Drawing and Painting
   - Discuss family members. Describe each one in terms of size (big or small), hair colour and style, eye colour, clothing and favourite activities.
   - Draw or paint family "portraits."
   - View examples of well-known family portraits (see visual references).
3. Family Activities
   - Discuss activities they do with their families.
   - Pick an event experienced by most children their age: shopping, having dinner, going to a laundromat. Sequence the parts of the activity; e.g., getting dressed to go out, driving in the car, arriving at the store,

APPROACH: THEME

TOPIC: Ourselves; Our Families

ART ACTIVITIES: Drawing, Painting

OBJECTIVES	FOCUS	EXPERIENCE AND ACTIVITIES
		loading and unloading grocery bags. Make a book or a box movie of the event. 4. Family Presents - Make a present for someone in their family. (See also Level 3-4, Theme: Holiday Gifts.)

APPROACH: THEME

TOPIC: Ourselves and Our Physical Environment; Natural Materials

ART ACTIVITIES: Rubbings, Collage, Weaving

OBJECTIVES

The children shall:

- Develop visual and tactile awareness of the natural materials in their environment.
- Manipulate, assemble and organize materials.
- Use natural shapes, colours or textures as starting points to stimulate ideas for art expressions.

FOCUS

- Properties of natural materials that can be perceived through sight, touch and smell, and described in terms of the elements of design
- The ability of the unique qualities of nature's materials to inspire imaginative art production and expression
- The inherent physical structures which make materials suitable for various uses: long, narrow materials can be woven; flat textured materials are good for rubbings

EXPERIENCE AND ACTIVITIES

Have the children:

1. Rubbings and Impressions
   - Collect materials from the natural environment: leaves, bark, feathers, grasses, stones, sand. View, touch, smell and describe.
   - Make rubbings of objects.
   - Press objects into clay slabs. Examine and discuss impressions. (See also Level 1-2, Design: Texture.)
   - Assemble the work into a group collage or ceramic mosaic.
2. Collage
   - Choose one or two objects of special interest to glue onto cardboard base. Use as a starting point for an idea or theme.
   - Arrange and glue more material onto the collage. Use crayons and paint to finish the picture.
   - If possible, make a rubbing of the completed collage (see Cotton and Haddon, Learning and Teaching Through Arts and Crafts).
3. Weaving
   - Examine a simple weaving.
   - Collect long, narrow, natural fibres. Grasses, twigs and small branches can be combined with spun or unspun wool or yarn.
   - Make a simple loom. Use string or yarn for a warp. Weave. (See also Level 1-2, Media: Fabric and Fibre.)

REFERENCES AND RESOURCES

book: - Allan Cotton and Frank Haddon, Learning and Teaching Through Arts and Crafts (London: B. T. Batsford Ltd., 1974), pp. 43-47.

visuals: - works by Robert Rauschenberg, Larry Rivers

MATERIALS AND EQUIPMENT

- #1: leaves, bark, stones, grasses, twigs, sand and earth, shells, feathers, seeds, paper and crayons, clay
- #2: cardboard, glue, paint, crayons, natural materials
- #3: simple weaving loom or frame, string, wool and yarn

APPROA THEME

TOPIC: Ourselves and Our Physical Environment; Shelter

ART ACTIVITIES: Cardboard Box Houses

OBJECTIVES

The children shall:

- Develop awareness of qualities of their home environments.
- Develop visual and tactile awareness of home building and decorating materials.
- Select and use appropriate materials for expressing ideas and feelings about homes.

FOCUS

- The location of rooms and spaces in our homes
- The textures, colours, smells and other physical characteristics of the materials of which homes are made
- The objects in our homes and their uses
- The arrangement of homes within a neighbourhood or community

REFERENCES AND RESOURCES

books:
- home decorating and building magazines and books
- Arnel Pattemore, Art and Environment: An Art Resource for Teachers (Toronto: Van Nostrand Reinhold Co., 1974).
- R. J. Unstead, Houses (London: A and C Black, 1980).

MATERIALS AND EQUIPMENT

- samples, scraps of building and decorating materials: wallpaper books, carpeting, panelling, roofing or flooring scraps, fabric scraps
- glue, tape, scissors, mat knife (teacher's use only)
- paint, brushes and drawing materials
- cardboard boxes and found objects

EXPERIENCE AND ACTIVITIES

Have the children:

1. A Cardboard House
   - Recall and describe the rooms and spaces in their homes. Discuss the functions of various rooms and the objects within them.
   - View, handle and describe the supplies available for the following activity.
   - Construct a simple house "shell" or "frame" from a cardboard box and cardboard scraps.
   - Decorate the house, inside and out, with appropriate materials and paint.

2. Home Furnishings and Decorations
   - Recall and discuss the things in a home.
   - Collect wood, small boxes and other scraps to glue and assemble for furniture and other objects.
   - Use clay or plasticine to make small figures of people.
   - Assemble and play with the homes.

3. Communities
   - Arrange homes into a table-top community.
   - Draw a map for an imaginary neighbourhood.

4. Drawing Houses
   - Make drawings or paintings of the houses. (See also Level 1-2, Media: Sculpture and Construction.)

TOPIC: Ourselves and Our Social/Cultural Environment; Our Own Culture and Art

ART ACTIVITIES: Drawing, Painting

OBJECTIVES

The children shall:

- Identify familiar subject matter in the work of Canadian artists.
- Identify differences and similarities in line, colour, form, texture and value in various examples of Canadian art.
- Select and use simple, appropriate tools and materials for their own art productions.
- Identify art forms which they like and dislike and tell why.

FOCUS

- Art representing things we see and feel
- Familiar themes and subject matter of Canadian artists and/or art styles. Some Canadian artists using imagery from Canadian sources:
  - Kurelek--painted realistic pictures of our land and its people
  - Thomson--painted realistic and expressionistic interpretations of nature
  - Beardy, Morriseau, Odjig--depicted images from traditional Native legends and stories in the characteristic Woodlands Cree style

EXPERIENCE AND ACTIVITIES

Have the children:

1. *Art Appreciation*
   - View and discuss examples of an artist's work.
   - Describe the subject matter. Make up a story about the picture.
   - Look for and describe the art elements: colour, texture, line, shape, etc.
   - Identify the media used.
   - Discuss feelings they have about the art (see Linderman, *Art in the Elementary School*).

Note: This activity is prerequisite to activities 2, 3 and 4.

(See also Art Appreciation section.)

2. *Drawing and Painting* (relate to Kurelek)
   - Draw a picture with many details telling about a personal story or event. Colour or paint it.
   - Make a mural of a group event; e.g., a picnic, fair.

3. *Painting: Country Places* (relate to Thomson and The Group of Seven)
   - Recall and discuss the colours, shapes, smells and textures of a favourite place in the country or a park.
   - Paint a picture of the place.

REFERENCES AND RESOURCES

books:
- Daphne "Odjig" Beavon, *Legends of Nanabush* (Toronto: Ginn, 1971).
- Kenneth Hughes, *The Life and Art of Jackson Beardy* (Winnipeg: Canadian Dimension Pub., 1979).
- William Kurelek, *A Prairie Boy's Winter* (Montreal: Tundra Books, 1974).
- ----------, *A Prairie Boy's Summer* (Montreal: Tundra Books, 1973).

APPROA THEME

TOPIC: Ourselves and Our
Social/Cultural
Environment; Our
Own Culture and Art

ART ACTIVITIES: Drawing, Painting

OBJECTIVES	FOCUS	EXPERIENCE AND ACTIVITIES
- Marlene M. Linderman, Art in the Elementary School (Dubuque, Iowa: Wm. C. Brown & Co., 1974), pp. 30-31. - L. Sinclair and J. Polock, The Art of Norval Morrisseau (Toronto: Methuen, 1979). - H. Town and D. P. Silcox, Tom Thomson: The Silence and the Storm (Toronto: McClelland and Stewart, 1967). resources: - Manitoba Museum of Man and Nature; examples of work by Daphne Odjig (C) and Jackson Beardy (M) - Winnipeg Art Gallery, slide library MATERIALS AND EQUIPMENT - #1: slide projector, slides - drawing and painting supplies		4. Drawing: Legends (relate to Native artists) - Listen to and discuss a legend without looking at its illustrations. - Illustrate the legend with drawings. - Make into a book.

APPROACH: THEME

TOPIC: Ourselves and Our Social/Cultural Environment; Christmas

ART ACTIVITIES: Printmaking, Decorating, Crafts

OBJECTIVES

The children shall:

- Understand that symbols convey meaning for a culture.
- Develop awareness of the visual and tactile qualities of holiday symbols by examining their colours, shapes and textures.
- Use personal feelings and experiences as a source of artistic expression.
- Develop and refine manipulative skills in printmaking and in a craft medium of their choice.

FOCUS

- Symbols as simple visual images which remind us of events, objects or feelings
- Special colours, textures and shapes of the Christmas season: green, red, silver, gold and white; textures from Christmas tree needles, soft stockings, Santa's whiskers; shapes of different symbols
- A Christmas tradition of making things by hand for the enjoyment of the whole family
- Opportunities to express feelings before and after Christmas

(Note: Christmas is used as an example, but these activities could be adapted to any holiday.)

REFERENCES AND RESOURCES

books:
- P. D. Jenkins, Art for the Fun of It (Englewood Cliffs, N. J.: Prentice-Hall, Inc., 1980).
- Carolyn Meyer, Christmas Crafts (New York: Harper and Row, 1974).
- Florence Pettit, Christmas All Around the House (New York: Thomas Y. Crowell, 1976).

EXPERIENCE AND ACTIVITIES

Have the children:

1. Christmas Symbols: Printmaking
   - Discuss what a symbol is. Make a list and discuss the meanings of common Christmas symbols.
   - Consider what Christmas means to them; e.g., the birth of Christ, family get-togethers, etc. Draw a simple picture of this to create a personal symbol.
   - Redraw the symbol on a styrofoam tray. Use it, as well as with more traditional symbols, to print wrapping paper and Christmas cards. (See also Level 1-2, Media: Printmaking.)

2. Decoration and Mobiles
   - Brainstorm for different colours, shapes and textures associated with Christmas. Collect scraps and objects that have these qualities; e.g., fabrics, foil paper, pine cones, styrofoam chips, tissue paper.
   - Help set up a centre with the collected materials and general art supplies.
   - Draw, cut, glue and assemble decorations and small collages of their own design.
   - Punch holes into them and hang them from a holiday tree (a large, bare branch stuck in a pail of sand).

APPROA THEME

TOPIC: Ourselves and Ou
Social/Cultural
Environment;
Christmas

ART ACTIVITIES: Printmaking, Decorating,
Crafts

OBJECTIVES	FOCUS	EXPERIENCE AND ACTIVITIES
MATERIALS AND EQUIPMENT - #1: printmaking supplies - #2: collage materials and objects from the environment - #3: craft supplies - #4: drawing and painting supplies		3. Christmas Gift - Discuss the significance of hand-made gifts. - Learn the simple skills basic to a traditional craft; e.g., weaving, stitchery, woodworking, coil pottery. - Design and produce a craft object as a special gift for someone in the family, using these new skills.

APPROACH: THEME

TOPIC: Ourselves and Our Social/Cultural Environment; A Fair, Circus or Festival

ART ACTIVITIES: Drawing, Painting, Vehicles, Puppets

OBJECTIVES

The children shall:

- Develop visual awareness of images recalled from past experience.
- Develop visual awareness of images in pictures and movies.
- Express their own feelings and emotions about events through a variety of media.

FOCUS

- Celebrations as an important part of every society. Reasons for celebrations: harvest time, to help keep a culture alive, fun and entertainment
- People, events, activities, special things and symbols important to the event
- Expression as aid in enhancing the vividness of an experience:
  - images of activities and events
  - colours, shapes and textures of foods
  - forms and shapes of vehicles
  - special dress or costuming of people

EXPERIENCE AND ACTIVITIES

Have the children:

1. Drawing
   - Recall and describe activities or events.
   - View and discuss pictures of activities.
   - Discuss the shape of the space within which an activity was carried out; e.g., ferris wheel ride - circle; baseball game - diamond; dog sled race - horizontal rectangle; toboggan slide - long vertical rectangle.
   - Cut paper into appropriate shape. Draw the activity on the shape, filling the whole paper (see Herberholz, A Child's Pursuit of Art).
2. Painting
   - Recall and describe the colours, shapes and textures of special foods or snacks.
   - Paint life-sized pictures of the foods.
   - Cut out and assemble into collage or mural.
3. Vehicle Models
   - Recall and describe special vehicles; e.g., dog sleds, sleighs, decorated bicycles, funny cars, floats.
   - Discuss ways of making a model of the vehicle.
   - Collect appropriate materials (boxes, wood scraps, etc.) and make life-sized model vehicles.

REFERENCES AND RESOURCES

books:
- Cole, Haas, Heller and Weinberger, Children are Children are Children (Toronto: Little, Brown and Co., 1978).
- D. Herberholz and B. Herberholz, A Child's Pursuit of Art (Dubuque, Iowa: Wm. C. Brown Co., Pub., 1967), pp. 174-189.

visuals:
- works by Pieter Bruegel, William Kurelek (C), Nancy Edell (M)

APPROA THEME

TOPIC: Ourselves and Our Social/Cultural Environment; A Fair, Circus or Festival

ART ACTIVITIES: Drawing, Painting, Vehicles Puppets

<table>
<tr><th>OBJECTIVES</th><th>FOCUS</th><th>EXPERIENCE AND ACTIVITIES</th></tr>
<tr><td colspan="2">resources: Travel Manitoba Office (see Appendix G: Non-Print Resources)

MATERIALS AND EQUIPMENT

- #1, 2, 4: drawing and painting supplies
- #3: boxes and scraps</td><td>4. People Celebrating: Mixed Activities
- Recall and describe particular people, celebrating an event. Read a story and view pictures. Describe the qualities that make the people or person special.
- Make a puppet (e.g., voyageur puppet), or make costumes to wear (e.g., clowns), or draw or paint a mural of a crowd scene.

5. Have a mini-event in the classroom; e.g., a fair, circus, or celebration. The children can make costumes and decorations, and choose music for the occasion.</td></tr>
</table>

APPROACH: THEME

TOPIC: Ourselves and Our Global Environment; A Different Culture and Environment

ART ACTIVITIES: Varied

OBJECTIVES

The children shall:

- Demonstrate visual awareness by observing and describing art forms from a different culture.
- Develop visual imagery by listening to and discussing stories from another culture.
- Develop an awareness of the relationship between art and society.

FOCUS

- Art objects described in terms of subject matter, media and the art elements
- Different reasons for making things; e.g., to celebrate a festival, to have something useful, to entertain, to carry on a tradition, etc.
- Different physical environments of different places, often reflected in art
- Ideas and beliefs of social groups expressed through the things they make

EXPERIENCE AND ACTIVITIES

Have the children:

1. Another Country (one the teacher knows well)
   - Listen to the teacher talk about the country.
   - View and discuss pictures and stories of the country.
   - View and discuss pictures or examples of a typical art or craft. Learn about its function.
   - Make individual or group interpretations of this art or craft; e.g.,

     Japan: fish kites
     Mexico: pinata
     Poland: paper-cutting
     Africa: musical instruments

2. A Different Physical Environment (mountain area, glacial or polar region)
   - View and discuss pictures of the place and compare and contrast with their own environment. Make a painting or table-top model of the environment.
   - Discuss the people who live there. View and discuss examples of their art work.
   - Discuss the relationship between the artist's environment and his/her art.

3. Festivals and Events in Other Places (Carnivals, Market Days, Chinese New Year, St. Nicholas Day, Hanukkah)
   - Listen to stories about the event.
   - View and discuss pictures of the event.

REFERENCES AND RESOURCES

books:
- Cole, Haas, Heller and Weinberger, Children are Children are Children (Toronto: Little, Brown and Co., 1978).
- brochures and pamphlets from travel agents, consulates

MATERIALS AND EQUIPMENT

- depends upon the country and activity chosen

APPROA: THEME

TOPIC: Ourselves and Our
Global Environmen
A Different Culture
and Environment

ART ACTIVITIES: Varied

OBJECTIVES	FOCUS	EXPERIENCE AND ACTIVITIES
		- Make objects, decorations, costumes and props for a mini-event in the classroom or school. - Make an illustrated book about the event. - Photograph the event. Have a slide show. - Paint a mural of it.

APPROACH: THEME

TOPIC: Integrated Curriculum: Language Arts - Alphabet

ART ACTIVITIES: Rubbings, Collage, Books, Stitchery

OBJECTIVES

The children shall:

- Develop awareness of letters and type in their environment.
- Develop awareness of the differences and similarities of a letter represented in different styles of type.
- Increase control of various media to enable them to produce intended results.

FOCUS

- Letters around us: in books, on billboards, street signs, buildings, graveyards
- Different styles (type) and sizes of letters
- Letters as starting points for many activities

EXPERIENCE AND ACTIVITIES

Have the children:

1. Rubbings
   - In the classroom, practice making rubbings with white paper and a flat wax crayon.
   - On walks and excursions into the environment, make rubbings of all the words or letters encountered: the school name, street signs and numbers, etc.
   - Do rubbings in a cemetery, if permitted.
   - View, discuss and display finished rubbings.

2. Letter Collage
   - View different types of letters and discuss what is meant by "type style."
   - From magazines and newspapers, cut out and collect many different examples of a particular letter.
   - Make a collage or imaginative picture with the letters.

3. ABC Books
   - View and discuss ABC books by different illustrators.
   - Decide upon a theme for a class ABC book, divide up the letters and produce a book.

4. Stitchery
   - Draw their initials on square pieces of paper and attach to burlap or loosely-woven cloth.
   - Use initials as a starting point for an imaginative stitchery sample.
   - Sew all the samples into a large quilt.

REFERENCES AND RESOURCES

books:
- Jacqueline Enthoven, *Stitchery for Children* (New York: Reinhold Book Corp., 1968).
- C. Walkin, *Using Letters in Art and Craft* (London: B. T. Batsford Ltd., 1974).
- ABC Books; e.g., Brian Wildsmith's

visuals:
- works by Stuart Davis, Max Dean (C)

MATERIALS AND EQUIPMENT

- #1: paper and wax crayons
- #2: newspapers, magazines, scissors, glue, paper, drawing supplies
- #3: drawing and bookbinding materials
- #4: cloth, bodkins or large needles, wool and yarn

APPROA THEME

TOPIC: Integrated Curriculum: Language Arts, Music

ART ACTIVITIES: Drawing, Photography

OBJECTIVES

The children shall:

- Develop skills in visual and verbal communication.
- Practice and refine drawing skills.
- Understand the relationship among words, music and visual illustration.
- Understand that one drawing can be a part of a larger sequence of drawings.

FOCUS

- Visual illustrations helping to explain, clarify or enhance language and music
- Descriptive nature of pictures in telling stories, setting moods, conveying feelings
- Photography as a descriptive and expressive medium for illustrating and/or telling stories
- The sequence of stories

REFERENCES AND RESOURCES

books:
- J. Griffith, Classroom Projects Using Photography (Rochester, N. Y.: Eastman Kodak Co., 1975).
- N. Leen, Taking Pictures (New York: Holt, Rinehart and Winston, 1977).

music:
- Aaron Copland, "Grand Canyon Suite"
- Edvard Grieg, "Peer Gynt Suite"
- Sergei Prokofieff, "Peter and the Wolf"
- Gioacchino Rossini, "William Tell Overture"
- Pëtr Tchaikovsky, "The Nutcracker Suite"

MATERIALS AND EQUIPMENT

- #1 & 2: drawing supplies, paper, record player or tape recorder
- #2: large cardboard box
- #3: camera, slide film, projector, tape recorder

EXPERIENCE AND ACTIVITIES

Have the children:

1. Drawing
   - View and discuss illustrations from a favourite book. Discuss how pictures tell a story.
   - Listen to a recording that tells a story (see music references).
   - Discuss images and moods from the story. Listen to the recording again.
   - Draw pictures to illustrate the ideas and moods. Discuss drawings with teacher and classmates.

2. Illustrating Stories
   - Listen to a reading of a favourite book, story or poem. Identify, list and sequence the important events. Where appropriate, act them out.
   - Each choose and illustrate one of the events.
   - Sequence the completed illustrations. Where appropriate, print text to accompany drawings. Finish by:
     - binding the illustrations into a book;
     - making a box movie with them;
     - photographing each drawing and making a slide show;
     - recording the story on tape.

   (See also Level 1-2, Media: Drawing 2.)

APPROACH: THEME

TOPIC: Integrated Curriculum: Language Arts, Music

ART ACTIVITIES: Drawing, Photography

OBJECTIVES	FOCUS	EXPERIENCE AND ACTIVITIES
		3. Slide Show - Pick an idea or topic for a slide show (see book references). - Take pictures about the topic. - View developed slides. Organize and sequence. - Show the slides in sequence. Tell something about each into a tape recorder or choose appropriate music to play with the slides.

APPROA THEME

TOPIC: Integrated Curriculum: Math - Pattern, Repetition and Sequence

ART ACTIVITIES: Printmaking, Drawing

OBJECTIVES

The children shall:

- Develop awareness of pattern as a regular part of their environment.
- Understand that shapes and colours can be manipulated and ordered to create patterns in their art productions.
- Develop skills in visual perception by looking for special patterns in pictures.

FOCUS

- Patterns: shapes and combinations of shapes that are repeated in ordered ways
- Patterns throughout the environment as the "building blocks" of the world around us

REFERENCES AND RESOURCES

books:
- Tana Hoban, Look Again (New York: Macmillan, 1971).
- A. W. Pattemore, Printmaking Activities for the Classroom (Worcester, Mass.: Davis Pub. Ltd., 1966).
- R. M. Procton, The Principles of Pattern (Toronto: Van Nostrand Reinhold Co., 1969).
- Kurt Rowland, Pattern and Shape (Aylesbury: Ginn and Co., 1964).
- Frank Wachowiak, Emphasis Art (New York: Thomas Y. Crowell Co. Inc., 1977), pp. 158-162.

MATERIALS AND EQUIPMENT

- #1 and 3: printmaking supplies
- #2: drawing supplies

EXPERIENCE AND ACTIVITIES

Have the children:

1. Found-Object and Small-Block Printing
   - Look for and identify patterns in the immediate environment (see Rowland, Pattern and Shape).
   - Select and use an object to print a pattern. Explore various patterns that can be created with one shape.
   - Select and use several shapes. Explore many types of patterns: checkerboard, symmetrical, sequential, etc.

2. Recognizing Patterns
   - Look through art and craft books in the library for pictures of patterned things. Describe the patterns. Where appropriate, do a related art activity; e.g., a clay tile with texture patterns.
   - Describe pictures of animals and plants with patterns (see Hoban, Look Again). Draw or paint pictures of things patterned by nature.

3. Printmaking
   - Collect and/or make a large variety of printing blocks. Practice printing with them. Discuss individual shapes.
   - Use blocks to print large composite pictures. Make small patterns within large patterns.
   - View and discuss completed work. Notice how small patterns become parts of a greater whole.

APPROACH: THEME

TOPIC: Integrated Curriculum: Science - Animals and Their Families

ART ACTIVITIES: Drawing, Clay Modelling, Diorama

OBJECTIVES

The children shall:

- Develop visual awareness by observing and describing animals in terms of shape, colour, size, texture and line.
- Develop personal imagery by using personal sources of ideas for art expression.
- Demonstrate control of simple tools and materials to produce intended effects.
- Understand that their own environment can be a rich source of ideas and materials for artistic expression.

FOCUS

- Wild or domestic Canadian animals: their physical and social characteristics, families, habitat, etc.
- Visual and tactile awareness of actual animals
- Awareness of the ways animals are depicted in art
- Expression of feelings about animals

REFERENCES AND RESOURCES

books:
- George Swinton, Sculpture of the Eskimo (Toronto: McClelland and Stewart, 1972).
- Brian Wildsmith, Birds (London: Oxford Univivers-ity Press, 1967).
- ----------. Wild Animals (London: Oxford University Press, 1967).

visuals:
- Joe Fafard (C), Great White Bull

EXPERIENCE AND ACTIVITIES

Have the children:

1. Drawing
   - Study stories about animals, view movies or filmstrips, discuss animals in own lives, or participate in a field trip to a museum, farm or zoo. Discuss animals in terms of colour, shape, texture and line.
   - Make drawings, paintings or murals of animals.
   - Discuss animal illustrations in children's books (see Wildsmith's books).
   - Make a zoo with large, stuffed, paper animals.
2. Clay Animals
   - View and discuss examples or pictures of animal sculptures; e.g., Inuit carvings or sculptures by Joe Fafard.
   - Observe as you demonstrate various ways of modelling animal bodies with clay.
   - Model an animal family. Use tools to texture clay and to scratch in features. Fire and paint. (See also Level 1-2, Media: Ceramics.)
3. Animal Diorama
   - Collect materials for a table top diorama to make a home for the clay animals.
   - Assemble and glue materials onto a cardboard base or inside a three-sided box. Paint where necessary.
   - Place animals in diorama.

APPROA THEME

TOPIC: Integrated Curriculum: Science
Animals and Their Families

ART ACTIVITIES: Drawing, Clay Modelling, Diorama

<table>
<tr><th>OBJECTIVES</th><th>FOCUS</th><th>EXPERIENCE AND ACTIVITIES</th></tr>
<tr><td colspan="2">resources:
- Manitoba Museum of Man and Nature: animal displays in most galleries, especially Boreal Forest Gallery
- Assiniboine Park Zoo
- farm animals, classroom and family pets
- children's books with animal illustrations
- examples or pictures of Inuit sculpture</td><td rowspan="2"></td></tr>
<tr><td colspan="2">MATERIALS AND EQUIPMENT

- #1: drawing supplies
- #2: clay and clay tools
- #3: materials appropriate for diorama
  - styrofoam for an ice flow for a seal or polar bear
  - wood scraps and hay to make a barn
  - sand and stones for a ground squirrel's home</td></tr>
</table>

APPROACH: THEME

TOPIC: Integrated Curriculum: Science - Plants

ART ACTIVITIES: Drawing, Printmaking, Painting

OBJECTIVES

The children shall:

- Develop visual awareness by identifying similarities and differences in the shapes, sizes, colours and lines of different plants.
- Develop awareness of plants as a theme in art.
- Develop skills in various two-dimensional media.
- Express a theme for personal art from their own environment.

FOCUS

- Infinite variety of colour, shape, size, texture and line in plants
- Plants and nature as a popular theme in Canadian art (the works of many Canadian artists can be introduced through this theme)
- Development of visual awareness and perception by looking at something closely and carefully

REFERENCES AND RESOURCES

books:
- Paul Duval, The Tangled Garden: The Art of J. E. H. MacDonald (Scarborough, Ont.: Cerebus/Prentice-Hall, 1978), pp. 70-71, 74-75.
- Andrew Laye, Creative Rubbings (London: B. T. Batsford Ltd., 1967).
- A. M. Tahin, Hnizdofsky: Woodcuts 1944-1975 (Gretna, La.: Pelican Pub. Co., 1976).

visuals:
- works by Albrecht Durer, Ernest Lindner (C)

resources:
- city and country parks
- greenhouses; e.g., Assiniboine Park Conservatory
- photos from magazines, especially National Geographic
- discarded cuttings and plants from greenhouses

EXPERIENCE AND ACTIVITIES

Have the student:

1. Drawing
   - Discuss things they know about plants. Collect plant pictures.
   - Participate in a field trip to a greenhouse, garden, forest or park. Look at and discuss the plants.
   - Draw plants with felt markers on art paper.
2. Rubbings
   - Collect and press a variety of plants or sections of plants.
   - Make rubbings to display beside pressed plants.
3. Cardboard Prints
   - Look at a potted plant. Discuss the shapes of the leaves, stems and flowers.
   - Look at Hnizdofsky prints of plants (see book reference).
   - Draw and cut out individual shapes onto thin cardboard. Assemble and glue onto a cardboard base to make a collograph plate (see Laye, Creative Rubbings).
4. Painting
   - View and discuss coloured photos and paintings of plants (see Duval, The Tangled Garden). Notice all the shades of green.

APPROACH: THEME

TOPIC: Integrated Curriculum: Science - Plants

ART ACTIVITIES: Drawing, Printmaking, Painting

OBJECTIVES	FOCUS	EXPERIENCE AND ACTIVITIES
MATERIALS AND EQUIPMENT - #1: non-toxic felt markers, paper, drawing boards - #2: paper, wax crayons - #3: cardboard, glue, scissors, printmaking supplies - #4: painting supplies - #5: painting and drawing supplies		- Practice mixing as many shades of green as they can. - Paint a plant picture with many green shades. 5. Mural - Draw and paint a mural with fantastic, imaginary plants and flowers.

medium

APPROA MEDIUM

TOPIC: Drawing 1 - From
Observation of a
Model or Object(s)

OBJECTIVES

The children shall:

- Develop visual awareness through viewing and discussing drawings by artists, teacher and children.
- Experiment with a variety of drawing tools and different ways of holding and moving them.
- Improve ability to observe the general contour of a model/object.
- Become aware that ability in drawing improves through practice in looking and drawing.

FOCUS

- Experiments with the use of crayon:
  - held on its side
  - pressed hard to make the colours rich
  - polished with a tissue or rag
  - one colour layered over another
- The use of the total space for the composition of the drawing
- Perception of the proportions of the human body: look and feel where the arms bend, where they come out of the shoulder, where they extend at the leg, where the eyes are in the face, etc.
- Large arm movement in drawing with brush and paint

REFERENCES AND RESOURCES

book: - Frank Wachowiak, Emphasis Art (New York: Thomas Y. Crowell, Inc., 1977).

visuals:
- drawings by Pablo Picasso, Degas, van Gogh
- drawings by teacher and children
- objects for drawing:
  - balls, toys, dolls, pots, musical instruments, animals, baseball bat, shoes, bicycle

EXPERIENCE AND ACTIVITIES

Have the children:

1. Drawing with Crayon
   - Using the total paper space, make a drawing of a classmate holding something (a musical instrument, a pet, a skipping rope).
   - Lightly block out (mark) the place for the head near the top of the paper and the place for the feet near the bottom. Try to place the figure within these limits.
   - View and discuss children's drawings of children in Wachowiak's Emphasis Art.

2. Looking and Drawing with Crayon, Chalk, Paint
   - Discuss drawing and share information about what each child likes to draw best.
   - Make drawings of simple shapes; e.g., a large ball, a hockey stick, a baseball bat. Draw them first in the air while looking at them.
   - Draw a huge beach ball with paint and then decorate it with patterns.
   - Do regular drawing exercises of common subjects; e.g., a shoe, a tea pot, a toy, the view from the window.

3. Drawing a Person in Uniform or Costume
   - Choose a person in uniform or costume to draw; e.g., a visiting police officer, a teacher aide in ethnic costume, etc. The children should have a preliminary discussion in which they share observed details about the person and clothing. Then they can draw the person.

APPROACH: MEDIUM

TOPIC: Drawing 1 - From Observation of a Model or Object(s)

OBJECTIVES	FOCUS	EXPERIENCE AND ACTIVITIES
- costumes for models to wear		- View artists' drawings of people (e.g., Picasso, Degas, van Gogh) and discuss the use of the total space, colour, patterning detail, etc.
MATERIALS AND EQUIPMENT - newsprint, manila paper, kraft paper, crayons - #2: chalk, paint, brushes, water, containers, lengths of rope		

TOPIC: Drawing 2 - From Imagination/Remembered Experience

OBJECTIVES

The children shall:

- Develop visual awareness through viewing examples of crayon/chalk/charcoal drawings by artists, teacher and children, and discussing the ways in which the artists have used crayon/chalk/charcoal.
- Experience drawing as self-expression in response to a personal experience.
- Increase ability in imagining and organizing a pictorial composition.
- Investigate ways to use media to express a personal interpretation of an experience--story/song/activity.

FOCUS

- Reconstruction in the imagination of scenes from a story, poem, song, personal experience
- Group discussion of things heard, seen. Determination of the things to include in a drawing
- Acknowledgement of imaginative and original ideas of classmates
- Development of confidence in one's own ideas in a) selecting subject matter and b) experimenting with ways to use media
- Capacities of colour and line to express mood, feelings, emotions
- Use of the total paper space in composing the drawing

REFERENCES AND RESOURCES

books:
- Ezra Jack Keats, The Snowy Day (New York: Viking, 1962).
- M. Sendak, Where the Wild Things Are (New York: Harper and Row, 1963).
- Frank Wachowiak, Emphasis Art (New York: Thomas Y. Crowell, Inc., 1977).

EXPERIENCE AND ACTIVITIES

Have the children:

1. Drawings about a Story/Poem
   - Hear you read a story or poem.
   - Discuss which aspects/scenes of it would be good to draw and which colours, kinds of lines would be appropriate.
   - Choose a scene and draw it, using crayon.

2. Viewing Drawings which "Tell a Story"
   - Discuss the ways artists have used media; e.g., Inuit prints of children fishing, hunting, playing or drawings in children's books by M. Sendak, Ezra Jack Keats and others (see book references).
   - Discuss colours used, patterns, expression, etc.

3. Drawing after Dramatizing a Song
   - Dramatize a familiar song.
   - Discuss scenes in the song which would be good to draw. Discuss the mood of the scene and how to convey that mood with colour and line. Make crayon drawings.

4. Drawing after Gym Class
   - View drawings and photographs of gymnasts or children playing. Discuss the various movements.
   - Feel body parts when stretching, bending, kicking.

APPROACH: MEDIUM

TOPIC: Drawing 2 - From Imagination/Remembered Experience

OBJECTIVES	FOCUS

visuals:
- drawings by teacher and by children
- drawings by Inuit and Canadian Native artists
- drawings in children's books
- works by William Kurelek (C), Ann Smith (M)

resources:
- a story or poem
- a field trip
- walking tours

MATERIALS AND EQUIPMENT

- manila paper, construction paper, crayons
- #4: chalk, charcoal
- #5: blunt needles, scissors, kitchen knives and found objects for engraving tools

EXPERIENCE AND ACTIVITIES

- Discuss which equipment could be drawn.
- Make drawings with action and movement, using chalk or charcoal.

5. Crayon Engraving

- Apply crayon heavily in various colours. Cover all with black crayon.
- Engrave with blunt needles, scissor ends, etc., to "find" a picture. See Wachowiak's Emphasis Art.

OBJECTIVES	FOCUS	EXPERIENCE AND ACTIVITIES
The children shall: - Develop visual awareness through viewing and discussing examples of paintings by artists, teacher and children. - Experience painting with a variety of colours, using brushes, twigs, cardboard strips. - Explore various ways of holding and moving painting tools. - Identify the primary colours and experiment with mixing them to make secondary colours. - Explore, through viewing and discussion, "crayon resist" paintings as examples of a mixed media art form. - Experience "crayon resist" painting, observing the characteristics of mixing the two media--crayon and paint.	- Painting as a form of self-expression - Skill in the manipulating of brushes and other tools in applying paint - The different kinds of marks which are possible to make - Use of the total space (including background) in planning a painting - Work habits regarding painting procedure in a group situation - Technique of pressing hard with waxy crayons so that the wash of paint will not obliterate the crayoned areas - Imaginative responses to the visual effects of crayon-resist medium	Have the children: 1. Experimenting with Brush and Paint - Hold and move the brush in different ways to paint a variety of lines (continuous, flowing, broken, dark, light, feathery) and shapes, dabs and dots. - Discuss the use of the brush in paintings by artists, teacher and children. - Paint a picture based on personal experience (e.g., "Myself Playing," "Our Family"). (See Level 1-2, Theme: Ourselves, Our Family.) 2. Experimenting with Painting with Twigs - Make a painting with twigs on the theme of "A Day at the Beach." 3. Limited Colours - View paintings in which the primary colours predominate; e.g., Buffet, The Clown. - Use only three primary colours to paint an object from life (e.g., a teapot, a stuffed bird, a large toy). - Experiment with applying the paint with cardboard strips as well as brushes. 4. Stressing Background - View and discuss the background in paintings (e.g., Emily Carr, Blunden Harbour). - Make a painting in which the background is important (some titles could be: "A Beast in the Jungle," "A Day at the Circus," "The Circus All Around Me").

APPROACH: MEDIUM TOPIC: Painting

OBJECTIVES	FOCUS	EXPERIENCE AND ACTIVITIES

REFERENCES AND RESOURCES

book: - Frank Wachowiak, Emphasis Art (New York: Thomas Y. Crowell, Inc., 1977).

visuals:
- Bernard Buffet, The Clown
- Emily Carr, Blunden Harbour
- Marc Chagall, I and My Village
- Vincent van Gogh, Starry Night
- Paul Klee, Fish
- paintings by teacher and by children
- slides from Winnipeg Art Gallery and from Department of Education Library

MATERIALS AND EQUIPMENT

- newspring, manila paper, mural paper, construction paper, paints, water, containers
- #1: brushes
- #2: twigs
- #3: objects for painting subjects; e.g., a teapot, stuffed bird, a large toy
- #5: crayons
- #6: glue

5. Crayon Resist
   - Make a crayon drawing and paint a thin wash over it (see Wachowiak, Emphasis Art, p. 123).

6. A Group Mural
   - Paint directly on mural or glue individual contributions to mural.
   - Discuss beforehand each contribution. For example, in "An Underwater Scene," each child contributes a "family" of fish.
   - Repeat the colour, design and patterning within their individual "family" members.

APPROA MEDIUM   TOPIC: Printmaking

OBJECTIVES

The children shall:

- Develop visual awareness through viewing and discussing prints made by artists, teacher and children.
- Learn that printing is a means of communication (newspapers, magazines, bulletins) as well as an art form.
- Learn through observation and practical experience that the printed image is in reverse to that which was drawn.
- Experiment with making prints.
- Observe the school's printing machine in operation.

FOCUS

- Kinds of imprints: footprints, leaf prints on the sidewalk, tire marks in the mud, shoe soles' prints, etc.
- Various positions of the hand and variety of tools to draw with (sticks, corks, large-toothed combs, etc.) in finger painting
- Development of the right consistency of printing ink/paint in printing from a styrofoam block (liquid enough to roll, but not so wet that it fills in the drawn lines)
- The special "look" of a printed image: how it compares to directly-drawn images

EXPERIENCE AND ACTIVITIES

Have the children:

1. Viewing and Discussing
   - View different kinds of prints. See you demonstrate various printmaking processes. Discuss the "look" of a print.
2. Finger-Paint Prints
   - View natural specimens (or photographs of) plants, flowers, birds, butterflies, as sources for designs.
   - Draw a picture in finger paint on an arborite surface (e.g., desk top).
   - Pull prints on newsprint/construction paper.
3. Making Prints by Stamping
   - Use cut-up vegetables, bits of sponges, leaves, found objects as stamps to make a printed design.
   - Experiment with stamping patterns of continuous lines, circular shapes, overlapping, etc.
   - Use various papers, including tissue paper, to receive the impressions.
4. Prints Pulled from a Styrofoam Block
   - Draw on styrofoam with a pencil.
   - Make patterns by pressing with nails, etc.
   - Roll up the block with a brayer and printing ink/paint. Add a small amount of liquid detergent to the paint to prevent drying (see Wachowiak, Emphasis Art, Printmaking).
   - Pull a print.

REFERENCES AND RESOURCES

books:
- Frank Wachowiak, Emphasis Art (New York: Thomas Y. Crowell, Inc., 1977).
- children's books illustrated with prints; e.g., Evaline Ness, Sam Bangs and Moonshine (New York: Holt, Rinehart and Winston, 1966).

APPROACH: MEDIUM   TOPIC: Printmaking

OBJECTIVES	FOCUS	EXPERIENCE AND ACTIVITIES
visuals: - examples of prints by artists, teacher and children - works by Tony Tascona (M), Ted Howorth (M), David Umholtz (M), Arnold Sapir (M), Betty Dimock (M), Diane Pura (M) resources: - natural objects; e.g., shells, starfish, sand dollars		5. Viewing a Printing Machine in Operation - Make his/her own drawing on the school's mimeograph masters. - Divide into groups of six to eight to observe you run off five or six prints of each child's drawing. (Suitable for special occasions such as Christmas or Easter.)
MATERIALS AND EQUIPMENT - newsprint, newspapers, construction and cartridge papers, paint, water-based ink, trays to hold paint, brayers, liquid detergent - #2: finger paint, objects (flowers, plants, birds, butterflies) - #3: vegetables, sponges, found objects, tissue paper - #4: styrofoam trays, nails		

APPROACH: MEDIUM   TOPIC: Ceramics

OBJECTIVES	FOCUS	EXPERIENCE AND ACTIVITIES.
The children shall: - Develop perceptual awareness through viewing and discussing ceramic art and through working with clay. - Learn through visual and tactile experience about the properties of clay; e.g., that it will dry as one works with it. - Learn that people through the ages have fashioned clay into functional ware. - Learn that ceramic functional ware may be regarded as an art form because of: a) the shape, b) the decoration of the surface of the shape. - Experiment with forming and modelling clay and decorating the surface of clay.	- Development of tactile and visual awareness of the properties of clay - Techniques for keeping clay malleable: adding water, kneading/wedging - Vocabulary: knead, wedge, score, fire, kiln - Historical and contemporary use of clay as functional or decorative objects	Have the children: 1. Introductory Play and Modelling with Clay - View and discuss ceramic ware (or photographs of), in particular, Native pottery including Pueblo pottery. - Work with clay to form little animals (turtles, dinosaurs, snakes, etc.) and little figures. - Take home as is or leave to be fired. 2. Thumb Pots - Experiment in forming a pot from a ball of clay by pressing a thumb into the centre and then gently and rhythmically pressing or "pinching" walls around the centre until a pot is formed. - Leave to dry and be fired. Then, paint on glaze. 3. Tile or Medallions - Form a tile or a circle 6 mm thick. - Draw a picture or make a textural design on it by pressing fingers/sticks, pencils/screws in a pattern. - Leave to dry and be fired. Paint or glaze. 4. Pulling a Four-Legged Animal - Pull all limbs and head from a ball of clay. - Experiment to succeed in making the animal stand up.

APPROACH: MEDIUM   TOPIC: Ceramics

<table>
<tr><th>OBJECTIVES</th><th>FOCUS</th><th>EXPERIENCE AND ACTIVITIES</th></tr>
<tr><td colspan="2">REFERENCES AND RESOURCES
books: - books on ceramics and pottery from Department of Education Library
- publications (brochures, booklets) of the Manitoba Museum of Man and Nature
visuals: - examples or photographs of pottery and ceramic animals by artists, teacher and children
- in particular, examples of Native pottery
- works by Scott Barham (M), Joe Fafard (C)</td><td rowspan="2">- Discover that the legs must be made strong enough to support the trunk.
- Be imaginative and inventive in decorating.
- Leave to dry and be fired. Paint or glaze. (See Appendix F: Sample Lesson Plans.)</td></tr>
<tr><td colspan="2">MATERIALS AND EQUIPMENT
- clay, newspapers, boards, sponges, pail, small containers for water
- pencils, sticks, wooden spoons, paddles, rolling pins, drinking straws
- canvas or burlap for working surface, plastic sheets, plastic bags</td></tr>
</table>

APPROACH: MEDIUM TOPIC: Collage

OBJECTIVES	FOCUS	EXPERIENCE AND ACTIVITIES
The children shall: - Develop visual and tactile awareness through viewing, feeling and discussing collages by artists, teacher and children. - Demonstrate the ability to manipulate scissors and apply glue to organize a collage. - Perceive tactile and visual qualities of natural materials (seeds, berries, pine needles, fur, etc.) and of manufactured materials (metallic paper/cloth, lace, nylon screening, etc.). - View and discuss examples of rubbings. - Experiment with rubbing carved and textured surfaces.	- Organization of total space for unity and balance - Creation of pattern through repetition of shapes - Imaginative response to different textural qualities and surfaces - Development of interesting background in harmony with main "centre of interest" - Development of motor control through rubbing with a uniform pressure	Have the children: 1. Viewing and Discussing - View examples of collages by artists, teacher and children. - Discuss collage as an art form which includes such elements as a theme, colour, pattern. 2. Collage with Cut Construction Paper - Use three or four colours of construction paper to cut geometric shapes (circles, triangles, etc.). - Arrange in patterns (from large to small in a continuous line, in circular formation, etc.). - Experiment in arrangements of the shapes, then glue down the final arrangement. 3. Torn Paper Collage - View and discuss the expressiveness of torn paper and the images it evokes; e.g., in Shaw, It Looked Like Spilt Milk. - Arrange shapes from one colour of construction paper on a contrasting colour of construction paper. - If desired, use additional shapes from other colours of paper. - Glue down the final arrangement.

REFERENCES AND RESOURCES

books:
- Elizabeth Cleaver, The Loon's Necklace (Toronto: Oxford University Press, 1977).
- Charles G. Shaw, It Looked Like Spilt Milk (New York: Harper and Row, 1947).

APPROACH: MEDIUM TOPIC: Collage

OBJECTIVES	FOCUS	EXPERIENCE AND ACTIVITIES

- Frank Wachowiak, Emphasis Art (New York: Thomas Y. Crowell, Inc., 1977).

visuals:
- examples of collages by artists, teacher and children
- examples of rubbings from Indian Rock carvings at Petroglyph Park, Nanaimo, British Columbia (brochure from Manitoba Museum of Man and Nature)

MATERIALS AND EQUIPMENT

- construction paper, assorted papers, cardboard, fabric, sparkle, string, glue, scissors
- #4: variety of natural materials (seeds, sand, berries, etc.), found objects (buttons, beads, metallic materials, etc.)
- #5: crayons for rubbing

4. Collages from Various Materials
   - Experiment with the following:
     - Natural materials: seeds, sand, berries, bark, pine cones, needles, etc.
     - Fabrics, lace, ribbons (e.g., "The Three Kings").
     - All shiny materials: metallic fabrics, shiny paper from Christmas cards, sparkle (e.g., "A Scene from Outer Space").

5. Rubbing from a Cardboard Collage
   - Make a collage from fine cardboard (cereal/ biscuit boxes).
   - Make a rubbing from it.
     (See also Level 1-2, Design: Texture.)

APPROACH: MEDIUM TOPIC: Fabric and Fibre

OBJECTIVES

The children shall:

- Develop perceptual awareness through viewing and discussing examples of fabric and fibre art.
- Develop motor skills in manipulating paper in the weaving process.
- Develop skills in weaving with yarn.
- Appreciate the functional purposes of weaving (clothing, household linen), and the aesthetic purposes of weaving (decoration).
- View and discuss the fabric arts (stitchery, lace, tapestry) of the different ethnic cultures of Manitoba.
- Develop basic sewing skills.

FOCUS

- The designs and patterns which emerge when papers or yarns are woven
- The added strength given to papers, yarns by the weaving process
- Visual analysis of weaving in process: one row of weaving locks the previous row into position
- Development of skill in threading the needle, tying knots, etc.
- People's use, throughout history, of natural material in their environment to make their clothing and household things (fleece of the sheep, animal skins, plants)

REFERENCES AND RESOURCES

books:
- Sarita Rainey, Weaving Without a Loom (Worcester, Mass.: Davis Pub., Inc., 1966).
- Central Cree and Ojibway Crafts, Books 2, 3, 5 (Ottawa: Indian and Northern Affairs, Information Canada, 1974).

EXPERIENCE AND ACTIVITIES

Have the children:

1. Paper Weaving
   - View and discuss examples in Rainey's Weaving Without a Loom, pp. 13-20.
   - Fold 20 cm x 30 cm construction paper in half and cut slits at regular intervals.
   - Cut strips from construction paper of a contrasting colour and weave them over and under the first paper.

2. Cardboard and Yarn Weaving
   - View examples of yarn weaving by artists, teacher, children.
   - On cardboard approximately 15 cm x 20 cm, make 1/2 cm slits along the top and bottom, using the thumb to measure the distance between cuts.
   - Wrap with yarn and weave on it. (See Rainey, Weaving Without a Loom.)

3. Finger-Knitting, Braiding
   - Use finger-knitting to make dolls or "frames" for stitchery pictures.
   - Use finger-knitting and braiding as handles for bags.

4. Appreciation of Canadian Native Fabric/Fibre Arts
   - View and discuss examples in Central Cree and Ojibway Crafts, Book 2: Ceremonial Accessories, Book 3: Clothing, Book 5: Household Accessories - Fibre.

APPROACH: MEDIUM TOPIC: Fabric and Fibre

OBJECTIVES	FOCUS	EXPERIENCE AND ACTIVITIES

visuals:
- examples of weavings, stitchery by artists, teacher and children
- works by Elaine Rounds (M), Wilene Cox (M)

resources:
- Manitoba Museum of Man and Nature
- Crafts Guild of Manitoba
- Manitoba Crafts Council

MATERIALS AND EQUIPMENT

- scissors
- #1: construction paper
- #2: cardboard, yarns of various colours and textures
- #3: yarn
- #4: burlap, large-eyed needles, felt pens, yarn

5. Stitchery on Burlap

- View examples of stitchery by artists, teacher and children.
- Learn how to make stitches of uniform length.
- Make a preliminary drawing on the burlap with felt pen.
- Make parallel lines of stitches ("double line") to make a pattern.

APPROACH: MEDIUM

TOPIC: Sculpture and Construction I

OBJECTIVES

The children shall:

- Develop visual awareness through viewing and discussing examples of sculptural forms.
- Develop skills in constructing three-dimensional forms using paper and glue/tape.
- Develop skills in constructing three-dimensional forms with cardboard.
- Compare and contrast sculpture as an art form with other familiar art forms.

FOCUS

- Techniques of constructing a form from paper:
  - cutting slits in paper
  - curling, pleating paper
  - joining papers with glue/tape
- New techniques
- Repetition of shapes (cones, curls, fringes, etc.) to give balance and unity to the design
- Development of self-expression through responding to materials and making choices from them for various uses

REFERENCES AND RESOURCES

book: - Frank Wachowiak, Emphasis Art (New York: Thomas Y. Crowell, Inc., 1977).

visuals: - examples of paper and cardboard sculptural forms by artists, teacher and children

MATERIALS AND EQUIPMENT

- #1: construction and assorted papers, glue
- #2, 3 and 4: cardboard boxes and tubes

EXPERIENCE AND ACTIVITIES

Have the children:

1. Paper Sculpture
   - View sculptural forms made from paper.
   - View a demonstration of basic techniques: making a cone by cutting a line along the radius of a circle and then forming the circle into a cone, making paper curls, scoring paper in order to make a neat fold.
   - Experiment with other ways to make forms with paper.
   - Make a relief by organizing paper forms into a balanced design and gluing them to a piece of construction paper.
2. Masks Using Paper Sculptures (paper and glue/paste)
   - Discuss which of the paper sculptural techniques would be suitable for eyes, eyebrows, ears, etc.
   - Use paper sculpture for all decoration for this activity so that the work will have unity.
3. Cardboard Sculpture (cardboard, glue and tape)
   - With a cardboard tube as a base for construction, make a figure (e.g., soldier, nurse, police officer).
   - Use additional found materials (buttons, beads, fabrics, pipe cleaners, etc.) for decoration.
   - Paint the figure.

APPROACH: MEDIUM **TOPIC:** Sculpture and Construction I

OBJECTIVES	FOCUS	EXPERIENCE AND ACTIVITIES
- found materials (fabric, fur, buttons, etc.) - tape, paste, glue, stapler, scissors - string		4. Paper and Cardboard Construction - Make houses with paper, tape/glue, cardboard boxes. - Make buildings, boats, cars, robots, animals. - Use found materials of all kinds. - Paint when assemblage is completed. 5. Discussion on Construction - View and discuss constructed forms: homes, schools, castles, arenas, skyscrapers, igloos, teepees. - Discuss their functions as shelters, and the materials with which they were built.

APPROACH: MEDIUM

TOPIC: Sculpture and Construction 2

OBJECTIVES

The children shall:

- Learn the process by which paper may be used to form three-dimensional, free-standing forms.
- Experiment with methods of joining and balancing parts of a form in order to make the form "stand" without support.
- Experiment with papier mâché for making puppets for dramatic presentation.
- Develop visual awareness through viewing and discussing papier mâché sculpture and constructions made from wood.
- Demonstrate the ability to work with wood, hammer and nails.

FOCUS

- Rigid, sculptural forms from paper and wallpaper paste
- Techniques in papier mâché: tying the receiving form, glueing on additions to dry product
- Using tape and glue to ensure that a four-legged animal form will stand up
- The principles of art (balance, pattern, repetition) in decorating a sculptural object
- Use of wood, hammer and nails for construction purposes
- The need for construction skills in our environment

REFERENCES AND RESOURCES

books:
- Betty Lorrimar, Creative Papier Mâché (New York: Watson Guptill, 1971).
- World Book Encyclopedia: Papier Mâché
- books on papier mâché from Department of Education Library

EXPERIENCE AND ACTIVITIES

Have the children:

1. Papier Mâché Face/Mask
   - Apply strips of papier mâché to a paper pie plate to which a simple cardboard triangle for a nose has first been taped.
   - Add eyes, hair and further decoration when dry, using found materials (fur, fabric, buttons, puffed wheat, etc.).
   - Paint the face/mask.

2. Papier Mâché Puppet
   - View examples (or photographs) of papier mâché sculptural forms made by artists, teacher and children (see Lorrimar, Creative Papier Mâché).
   - Develop ideas about characters.
   - Securely tape a crumpled wad of newspaper to a cardboard tube to serve as a head.
   - Apply papier mâché (as above - No. 1) and decorate when dry (use yarn for hair, found materials for clothing).
   - Paint the puppet's face.

3. Papier Mâché Animal
   - See World Book Encyclopedia, under "papier mâché," for illustrated instructions on bending and tying tubes of newspaper to make the frame of an animal.
   - Apply strips of papier mâché to the form.
   - Decorate with found materials and paint.

APPROACH: MEDIUM

TOPIC: Sculpture and Construction 2

OBJECTIVES	FOCUS	EXPERIENCE AND ACTIVITIES

visuals:
- examples of papier mâché sculpture, wood sculpture, masks, puppets made by artists, teacher, and children
- works by Steve Higgins (M), Don Proch (M)

MATERIALS AND EQUIPMENT

- newspapers, wallpaper paste, glue
- #1: paper pie plates, found materials
- #2: yarn, tape, staples
- #3: cardboard tubes, string
- #4: wood scraps, hammer, nails, popsicle sticks, toothpicks

4. Construction with Wood Scraps
   - Obtain boxes of wood scraps from high schools' shops.
   - Make boats, houses, cars, design forms.
   - Use hammer and nails, glue, popsicle sticks, toothpicks, spools, etc.
   - View constructions made from wood.

design

APPROACH: DESIGN/ELEMENT **TOPIC:** Line **ART ACTIVITIES:** Drawing, Painting

OBJECTIVES

The children shall:

- Observe, describe and draw lines.
- Observe and draw the feeling of lines, using various media.
- Develop a drawing using line.

FOCUS

- Visual and verbal awareness of the environment
- Emotive qualities of line
- Understanding of line

REFERENCES AND RESOURCES

book: - Marlene M. Linderman, *Art in the Elementary School* (Dubuque, Iowa: Wm. C. Brown & Co., 1974), p. 111.

visuals:
- Jackson Beardy (M), *Giving Life*
- Honoré Daumier, *A Clown* (Reinhold Visuals - Line #15)
- Tony Tascona (M), *Prop Cycle*
- *National Geographic* magazine - nature photos
- works by Jean-Paul Riopelle (C), Jack Shadbolt (C), Charlotte Werner (M), Audrey Riller (M)

resources:
- Manitoba Museum of Man and Nature
- Winnipeg Art Gallery
- Assiniboine Park Conservatory, Winnipeg
- Department of Education

MATERIALS AND EQUIPMENT

- newsprint, white cartridge paper, slide projector
- #2: pencil
- #3: pencils, charcoal, crayons (unwrapped), oil pastels
- #4: tempera, brushes, water containers

EXPERIENCE AND ACTIVITIES

Have the children:

1. Begin each lesson by viewing and discussing slides (see visual references). Refer to Appendix E: Design Questions.

2. *Line Discovery*
   - Find many different lines in the room.
   - Describe the lines, in terms of being straight, curved, wiggly, curly, horizontal, diagonal, vertical, etc.
   - Draw examples of the lines and label them.

3. *Observe Line Feelings*
   - Discuss the feelings that lines convey: strength, weakness, happiness, etc.
   - Produce the line feelings, using the various media and stressing the use of all planes of the media.
   - Draw self-portraits depicting happiness, sadness, anger, etc. (Make portraits large, in order to observe the emotion.)
   - Tell a story about why they feel this way.

4. *Theme Painting*
   - Review the various uses of lines.
   - Choose topics such as storm, circus, parade, nightmare, etc., and execute, using tempera paint.

APPROACH: DESIGN/ELEMENT   TOPIC: Texture   ART ACTIVITIES: Rubbings, Collage, Clay

OBJECTIVES

The children shall:

- Observe, describe and collect surface textures.
- Develop a collage design from texture rubbings.
- Develop a textural design on clay.

FOCUS

- Visual and verbal awareness of the environment
- Qualities of texture
- Textures on a three-dimensional shape

REFERENCES AND RESOURCES

book: - Marlene M. Linderman, Art in the Elementary School (Dubuque, Iowa: Wm. C. Brown & Co., 1974), pp. 170-173.

visuals:
- Paul Cloutier (C), Driftwood
- Ross Malach Hansen (C), Plate
- Ernest Lindner (C), Decay and Growth
- Vincent van Gogh, Sunflowers
- National Geographic - texture photos
- works by Max Ernst, Bruce Head (M), Alvin Pauls (M)

resources:
- Winnipeg Art Gallery
- Department of Education

MATERIALS AND EQUIPMENT

- slide projector (for all activities)
- #2: crayons (unwrapped), newsprint
- #3: glue, scissors, construction paper
- #4: clay, natural objects - leaves, feathers, shells, tree bark, nuts, stones, shells

EXPERIENCE AND ACTIVITIES

Have the children:

1. Begin each lesson by viewing and discussing slides with the teacher (see visual references).

2. Texture Discovery
   - Discuss the meaning of the word "texture" and where textures can be found.
   - Make rubbings of various textured relief surfaces by placing a paper over the surface and rubbing with a crayon.
   - Observe the repetition of shape, lines, etc., in the textures.

3. Collage
   - Use rubbings from the first lesson for the basis of collage.
   - Be aware that the textures chosen should relate to the subject of the collage.
   - Cut out shapes from textures and form into a picture; e.g., an animal, person, clock, tree.

4. Clay Tile
   - Experiment first with the various ways of adding texture to clay, using found objects; e.g., impressing, paddling.
   - Make tiles or flat shapes from clay (square, round, etc.).
   - Apply textures to tiles by pressing found objects into the surface of clay tile.

APPROA[illegible] DESIGN/ELEMENT TOPIC: Texture ART ACTIVITIES: Rubbings, Collage, Clay

OBJECTIVES	FOCUS	EXPERIENCE AND ACTIVITIES
- found objects - screws, combs, burlap, coins, sponge, plastic forks, popsicle sticks, beads, bottle caps, buttons		- Note the effects of different pressures on the finished texture. - Paint, polish (shoe), or glaze tile

APPROACH: DESIGN/ELEMENT TOPIC: Colour/Value ART ACTIVITIES: Painting

OBJECTIVES

The children shall:

- Experiment with mixing primary colours and secondary colours.
- Develop a painting which expresses colour feeling.
- Observe light and dark in colour, and produce a picture to express its concept.

FOCUS

- Mixing two primary colours to form a new colour or secondary colour
- Mixing a primary with one secondary to get a tertiary colour
- Painting
- Emotive qualities of colour
- Tints and shades
- Collage

REFERENCES AND RESOURCES

book: - Marlene M. Linderman, Art in the Elementary School (Dubuque, Iowa: Wm. C. Brown & Co., 1974), pp. 152-154.

visuals:
- Molly Lamb Bobak (C), Beach
- Caroline Dukes (M), Hills
- Indian - Laila Visiting Her Lover (Reinhold Visuals - Colour #21)
- film (NFB), "Little Men of Chromagnon"
- works by Ivan Eyre (M), Gordon Adaskin (M), Christopher Pratt (C)

resources:
- Winnipeg Art Gallery
- Department of Education

MATERIALS AND RESOURCES

- #2, 3 and 4: white cartridge paper, tempera paint, brushes, water containers, slide projector, 16 mm projectors

EXPERIENCE AND ACTIVITIES

Have the children:

1. Begin each lesson by viewing and discussing the slides with the teacher (see visual references).

2. Mixing Colour
   - Wet a piece of paper and place drops of primary colours on it.
   - Discuss what is happening as the colours blend together.
   - Repeat using one primary with one secondary and discuss what happened.
   - View film, "Little Men of Chromagnon."

3. Colour Feelings
   - Discuss the feelings associated with colours: warm, cold, happy, sad, loud, quiet.
   - Paint to express a colour feeling (sunset, burning sand, cold wind, cool surf).

4. Tints, Shades
   - Make tints by adding white to a colour.
   - Make shades by adding black to a colour.
   - Use completed work as a background for a silhouette cut out of construction paper in a similar colour or black.

OBJECTIVES

The children shall:

- Name, identify and draw geometric shapes from the environment.
- Identify organic shapes in natural and manufactured things.
- Distinguish between geometric and organic shapes.

FOCUS

- Geometric shapes in the environment
- Organic shape as free-flowing
- Geometric shape into organic (free-flowing) shape
- Organic shape into geometric shape

REFERENCES AND RESOURCES

book: - Marlene M. Linderman, Art in the Elementary School (Dubuque, Iowa: Wm. C. Brown & Co., 1974), p. 130.

visuals:
- Jackson Beardy (M), Giving Life
- Reg Holmes (C), Two Fold Space
- K. Shaw, Bicycle 1 (Reinhold Visuals - Mass #6)
- National Geographic - photos
- picture books of castles

resources:
- Winnipeg Art Gallery
- Department of Education

MATERIALS AND EQUIPMENT

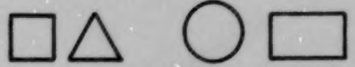
- slide projector
- #2: white cartridge paper, crayons
- #3: construction paper, magazines, scissors, glue
- #4: white cartridge paper, felt pens or crayons
- #5: white cartridge paper, crayon, plasticine

EXPERIENCE AND ACTIVITIES

Have the children:

1. Begin each lesson by viewing and discussing the slides with the teacher.

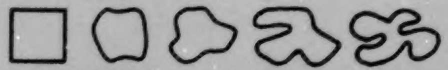
2. Geometric Shape
   - Draw and name the geometric shapes:

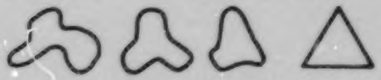


   - Draw something from the environment, using the geometric shapes; e.g., house, truck, clock, human figure.
   - Colour the picture, giving each shape a colour code to aid in visual awareness of the shape.

3. Magazine Collage
   - Be aware that organic shapes are different from geometric shapes: organic shapes are free-flowing and are found in natural and man-made things (i.e., fern, shoe, leaf, bottle).
   - Cut out pictures of organic shapes from magazines and make a collage.

4. Drawing Shapes
   - Draw a large geometric shape (square).
   - Change that shape a little at a time until they have made a free-flowing shape or organic shape:



OBJECTIVES	FOCUS	EXPERIENCE AND ACTIVITIES
		- Draw an organic shape (free-flowing) and gradually change it into a geometric shape.  5. Castles - Identify the geometric shape (circle) and draw it. - Make the three-dimensional shape from plasticine and name it (sphere). Continue for the other shapes. - Continue to make three-dimensional shapes. - Assemble their shapes to form a castle.

APPROACH: DESIGN/ELEMENT TOPIC: Space ART ACTIVITIES: Collage, Painting

OBJECTIVES

The children shall:

- Develop perception of space in the environment
- Develop perception of themselves existing in space.
- Develop perception of other things existing in space.

FOCUS

- Everything exists in space
- Space vocabulary: narrow, wide, small, open, closed, cluttered, empty
- Children exist in spaces:
  - in the room
  - in the school
  - in the city
  - in the world
- Liquid space, air space, earth space

REFERENCES AND RESOURCES

book:
- Marlene M. Linderman, Art in the Elementary School (Dubuque, Iowa: Wm. C. Brown & Co., 1974), pp. 164-166.

visuals:
- Eric Bergman (M), Tranquility
- Lawren Harris (C), Clouds Lake Superior
- E. Saarinen, CBS Building (Reinhold Visuals - Space #4)
- works by A. Y. Jackson (C), Toni Onley (C), Christopher Pratt (C), Lemoine Fitzgerald (M), Caroline Dukes (M)

resources:
- Winnipeg Art Gallery
- Department of Education

MATERIALS AND EQUIPMENT

- #2: chart paper, building and architectural magazines, kraft paper, scissors, glue, felt pens
- #3 and 4: white cartridge paper, tempera paint, brushes, water containers

EXPERIENCE AND ACTIVITIES

Have the children:

1. Begin each lesson by viewing and discussing slides with the teacher.

2. Space Walk

   - Sharpen their awareness of space by going for a walk through the school.
   - Stop frequently to really look at the spaces (i.e., corridors, cupboards, stairways).
   - View as many different spaces as possible; e.g., open fields, waste baskets, cages, etc.
   - View unusual viewpoints; e.g., under a table, through a key hole, down from a ladder, etc.
   - Describe the spaces they view, using space words; e.g., narrow, wide, closed, open, empty, cluttered.
   - Develop a chart of space words.
   - Develop a magazine collage of "Spaces In Our Environment."

3. Painting

   - Discuss the places where they exist in space; e.g., in the room, in the school, in the city, in the world.
   - Develop paintings of themselves in space.
   - Give their paintings titles; e.g., "Me Walking to School," "Me Walking down Main Street," "Me in Outer Space."

APPROACH: DESIGN/ELEMENT TOPIC: Space ART ACTIVITIES: Collage, Painting

OBJECTIVES	FOCUS	EXPERIENCE AND ACTIVITIES
		4. Theme Painting - Develop paintings after discussing what exists in liquid space (fish, etc.), in air space (birds), in earth space (worms). - View and discuss their paintings: did they show a feeling of space? How?

APPROACH: DESIGN/PRINCIPLE TOPIC: Movement ART ACTIVITIES: Mobiles

OBJECTIVES

The children shall:

- Interpret movement through dance.
- Express movement in visual form.

FOCUS

- Body movement
- Line manipulation

REFERENCES AND RESOURCES

books:
- E. Boardman and B. Landis, Exploring Music 2 (New York: Holt, Rinehart and Winston, 1971).
- Marlene M. Linderman, Art in the Elementary School (Dubuque, Iowa: Wm. C. Brown & Co., 1974), p. 102.

music:
- Petr Tchaikovsky, "The Nutcracker Suite"

visuals:
- Bertram Brooker (C), Sounds Assembling
- Greg Curnoc (C), French Roundels on the Camouflaged Piano
- works by Wassily Kandinsky

MATERIALS AND EQUIPMENT

- #1: record player
- #2: pipe cleaners (long and short length), dowels or straws or wire clothes hangers, thread

EXPERIENCE AND ACTIVITIES

Have the children:

1. Music Appreciation
   - Be aware that the music they are to hear was written for a ballet. Tell them that ballet is a kind of dance and tells a story.
   - Close their eyes and imagine the dancing movements.
   - Be aware of the parts of the story: Overture, March, Dance of the Sugar Plum Fairy, Dance of the Russian Dolls, Arabian Dance, Chinese Dance, Dance of the Mirlitons, Waltz of the Flowers
   - Dance to the various themes, and observe body movements.
   - Discuss how the body lines bend in different ways when they dance to the music.
   - Be aware that the music can direct the body to make strong, soft, funny, happy lines, etc.
2. Pipe-Cleaner Dancers Mobile
   - Choose one of the pieces of music from "The Nutcracker Suite" for the theme of a pipe-cleaner dancers mobile.
   - Note the line of the body movement for their dancer.
   - Play the music while working.
   - With three pipe cleaners, turn one into a head and torso, add wrap around arms and finish the legs.
   - Make sure the bodies of the dancers show all the line movements of their dance theme.

APPROACH: DESIGN/PRINCIPLE TOPIC: Movement ART ACTIVITIES: Mobiles

OBJECTIVES	FOCUS	EXPERIENCE AND ACTIVITIES
		- Make mobile with aid of teacher. - Be aware that balancing their dancers is important to the visual look (unity) of the finished mobile.

grades 3–4

theme

APPROA THEME

TOPIC: Ourselves; Self-Awareness, Moods, Feelings

ART ACTIVITIES: Box Sculpture

OBJECTIVES

The children shall:

- Understand that the elements of design and art materials can be manipulated to express moods and feelings.
- Develop awareness of their inner moods and feelings by trying to express their emotions in art.

FOCUS

- Use of objects, pictures, mementos and visual symbols to express a person's identity
- Manipulation of the elements of design to express emotion
- Expressive use and manipulation of common materials from the environment
- Self portraiture--realistic and non-realistic

REFERENCES AND RESOURCES

book: - Angiola R. Churchill, Art for Preadolescents (Toronto: McGraw-Hill Book Co., 1971), pp. 319-321.

visuals:
- Joseph Cornell, Hotel du Nord, The Hotel Eden, Space Object Box
- Alberto Giacometti, Cage
- Liz Mayor (C), Breast Nest Pressers for the Perching Birds of Canada
- Louise Nevelson, Royal Tide
- Tony Urquhart, Arab
- Joyce Wieland (C), Young Woman's Blues
- works by Charlotte Witten

MATERIALS AND EQUIPMENT

- articles for assemblage to be collected by child and teacher

EXPERIENCE AND ACTIVITIES

Have the children:

1. Self-Portrait Box
   - Discuss their favourite activities, food, colours, etc. Discuss characteristics which make each child different and special.
   - Collect objects, pictures and other tokens which represent own identity. Store in a box.
   - Place the box so that the opening faces the child. Glue the articles inside, outside and on top of the box. Complete the box with paint or collage materials.
   - View and discuss all self-portrait boxes.
   - Look at examples of Louise Nevelson's sculptures and box sculpture slides (see visual references).
2. Peep Show/Mood Box
   - Discuss how different colours, textures, shapes and lines can evoke different moods and emotions.
   - View box sculpture slides.
   - Draw, paint or make a cloth or paper collage inside a box to express a word which describes a strong feeling.
   - Cover the top of the box with coloured tissue paper.
   - Cut a peep hole into the side of the box. (See also Level 3-4, Design: Colour/Value.)

APPROACH: THEME

TOPIC: Ourselves; Self-Awareness, Moods, Feelings

ART ACTIVITIES: Box Sculptures

OBJECTIVES	FOCUS	EXPERIENCE AND ACTIVITIES
- cardboard boxes - glue, paint, collage materials - tape, string, scissors, mat knife (teacher's use only), scraps of all kinds		3. Haunted Houses - Use a combination of painting, drawing, collage and assemblage to create a scary scene inside a box. - Cut windows into box sides and cover with coloured tissue. Make a cardboard roof. Look through a small peephole. - Have a Haunted House Open House - invite other classes to view the peep shows. (See Appendix F: Sample Lesson Plans.)

APPROA THEME

TOPIC: Ourselves and Ou
Physical Environment;
Recycling Materials

ART ACTIVITIES: Junk Sculpture

OBJECTIVES

The children shall:

- Develop visual and tactile awareness of everyday objects in the environment, especially those that people use and discard.
- Understand that artists explore shapes and forms in their environments and use them in their art.
- Become familiar with the concepts of form and balance.
- Examine, select and use materials for their expressive potential.

FOCUS

- Range of physical properties, shapes and sizes of waste and scrap materials
- Design purpose of shapes
- Viewing sculptures from all sides
- Role of imagination in creating new meanings from ordinary shapes
- Minimizing our garbage problem

REFERENCES AND RESOURCES

book: - G. L. Taylor, "Recycling for Sculpture," School Arts (February, 1974).

visuals:
- Karl Appel, Head on a Chair, Man with Moving Ears
- Alexander Calder, examples of mobiles and stabiles
- Joan Miro, examples of people sculpture
- Pablo Picasso, Violin and Bottle on a Table, Bull's Head, Baboon and Young, Goat

EXPERIENCE AND ACTIVITIES

Have the children:

1. Examining and Collecting Materials
   - Collect materials and scrap objects from the environment. Examine and discuss the physical properties, shapes and forms of each item.
   - View pictures of sculptures (see visual references).
   - Play with materials. Think of possibilities for sculptures.

2. Assembling a Sculpture
   - Assemble and construct a sculpture. Use glue, tape, wire, string or anything that will hold the pieces together.
   - View sculpture from all angles. Discuss form and balance with teacher and peers.
   - Alter sculpture where necessary.

3. Papier Mâché
   - Apply two to three layers of papier mâché strips over the entire sculpture. This will help hold it together physically and will unify the shapes into one form.
   - When dry, paint the sculptures with tempera paints.
   - View and discuss with teacher and peers.

4. Drawing, Painting or Collage
   - Discuss ways to minimize our society's waste and pollution problems.

APPROACH: THEME

TOPIC: Ourselves and Our Physical Environment; Recycling Materials

ART ACTIVITIES: Junk Sculpture

<table>
<tr><th>OBJECTIVES</th><th>FOCUS</th><th>EXPERIENCE AND ACTIVITIES</th></tr>
<tr><td colspan="2">MATERIALS AND EQUIPMENT
- #1 and 2: scraps from the environment: cartons, boxes, plastics, styrofoam, wood, fabric, paper, glue, tape, wire, string, etc.
- #3: papier mâché paste, newspaper strips, paints
- #4: drawing and painting supplies</td><td>- Draw, paint or make a collage on the topic. (See also Level 3-4, Media: Sculpture and Construction.)</td></tr>
</table>

TOPIC: Ourselves and Ou
Physical Environment;
The Seasons

ART ACTIVITIES: Weaving: Tissue Paper, Co ge,
Painting

OBJECTIVES

The children shall:

- Increase awareness of the colours and textures in the changing environment.
- Understand that colours, textures and other design elements can be manipulated to create expressions of different seasonal characteristics.
- Refine media skills in weaving, painting and collage.

FOCUS

- Characteristic seasonal colours, textures and other design elements, and the feelings these evoke
- Use of Manitoba's pronounced seasonal characteristics as starting points for themes in art

REFERENCES AND RESOURCES

visuals:
- Jack Chambers (C), Victoria Hospital
- works of: Ivan Eyre (M), Lemoine Fitzgerald (M), Walter Phillips (C), Tom Thomson (C)

resources:
- Manitoba Crafts Guild, local craft stores, works of local weavers and/or other students

MATERIALS AND EQUIPMENT

- #2: weaving supplies, natural and found materials
- #3: tempera painting supplies
- #4: tissue paper, paste and art paper, india ink and brushes

EXPERIENCE AND ACTIVITIES

Have the children:

1. Pre-Activity
   - Identify the colour range most typical of a season. Study all the hues within the range. Discuss their values and intensities and whether they are warm or cool.
   - Identify the textures characteristic of the season. Describe them. Examine them carefully.
2. Weavings
   - View and discuss actual weavings (see resources).
   - Collect natural materials for weaving; e.g., dry, brittle reeds and corn husks (fall) or pussy willows and green grasses (spring). Also gather wool, yarn, fabric and other scraps that have appropriate colours and textures for the season. For example, tin foil, cotton batten and shiny plastics can be included in a winter weaving.
   - Combine materials in a weaving. Make a small weaving for each season or work on a larger one throughout the year to show the passing of the seasons.
3. Painting
   - Practice mixing the seasonal colours with tempera paint. Look at and discuss colour in appropriate paintings from work of Canadian artists (see visual references).

APPROACH: THEME

TOPIC: Ourselves and Our Physical Environment; The Seasons

ART ACTIVITIES: Weaving: Tissue Paper, Collage, Painting

OBJECTIVES	FOCUS	EXPERIENCE AND ACTIVITIES
		- Paint representational or abstract pictures using these colours. 4. Tissue Collage - Collect coloured tissue paper from within the appropriate colour range. Cut and tear to make pieces for a landscape collage. Apply to art paper with thin paste or liquid starch. Draw over finished collage with India ink.

APPRO : THEME

TOPIC: Ourselves and Ou
Physical Environment;
Exploring the
Community

ART ACTIVITIES: Drawing, Photography, Mode

OBJECTIVES

The children shall:

- Increase visual awareness of the people and buildings in their environment.
- Develop awareness of the quality of their environmental space.
- Refine drawing and construction skills and develop new skills in photography.
- Explore the possibilities of imaginative environmental design.

FOCUS

- Drawing and photography: modes of artistic expression, tools for developing visual perception and recording visual awareness
- Critical awareness of immediate environment
- People and buildings in the urban environment

EXPERIENCE AND ACTIVITIES

Have the children:

1. Sketching
   - Make a sketch book or pad. Go for a walk to view all the buildings near the school. Divide them up among the group and draw them from life. Pay special attention to each building's details as well as its immediate environment.
   - In class, compile a catalogue or mural of the buildings.
   (See also Level 3-4, Design: Space.)
2. Photography or Portrait Drawing
   - Find out which people live and/or work in the buildings. Inform them of the class project. Ask permission to take photographs or to draw portraits of them.
   - Photograph or draw their portraits.
   - Write something about the people.
   - Have an art show or display.
3. Table-Top Model
   - Collect boxes and other articles to make models of the buildings. (See also Level 1-2, Theme: Shelter.)
   - Use mural paper or cardboard to make a setting for the buildings. Assemble into a table-top model.

REFERENCES AND RESOURCES

book: - A. W. Pattemore, Art and Environment (Toronto: Van Nostrand, 1974), pp. 56-63.

visuals: - works by Arthur Horsfall (M), David McMillan (M), John Paskievich (M), Clayton Bailey (M)

MATERIALS AND EQUIPMENT

- #1: drawing supplies, sketch book or pad
- #2: camera and film or drawing supplies
- #3 and 4: boxes and scraps

APPROACH: THEME

TOPIC: Ourselves and Our Physical Environment; Exploring the Community

ART ACTIVITIES: Drawing, Photography, Models

OBJECTIVES	FOCUS	EXPERIENCE AND ACTIVITIES
		4. An Ideal Community or the Future Community - Discuss feelings about the area and its design. - Design an ideal community. Draw or make a mural or model of it. - Imagine what the area will be like in the year 2000. Draw, make a mural or alter the model to illustrate.

APPROA THEME

TOPIC: Observation and
Our Social/Cultural
Environment;
Holiday Gifts

ART ACTIVITIES: Crafts

OBJECTIVES

The children shall:

- Become aware of the nature of various craft media, their physical limitations and their creative potential.
- Develop skills with various craft media.
- Consider another person's personality when designing and producing a craft product.

FOCUS

"Gift giving is one way of marking an important event. The nature of the gift, the way it is wrapped, the message or greeting that accompany it, the time and place of delivery--all are important . . ." (Chapman, Approaches to Art in Education, p. 349)

- Craft objects originating from a need to beautify tools, utensils, clothing and everyday objects

EXPERIENCE AND ACTIVITIES

Have the children:

1. - View and discuss pictures and/or examples of the craft.
   - Research the craft and find instructions for it.
   - Listen to and/or watch a demonstration or film of the process.
   - Practice the skills involved by making a small example of the craft.
   - Design and produce a craft project for a special person. Consider the person's likes and dislikes, his/her activities, things he/she could use in everyday life, etc.

   Some appropriate activities:

   - Greeting cards - styrofoam printmaking
   - Wrapping paper - found-object printing
   - A small mat or rug - weaving on a cardboard loom
   - A belt or headband - backstrap weaving or finger weaving
   - Ceramic containers - coil, slab or pinch pottery
   - Jewelry - beads, brooches, ceramic pendants
   - Wooden animal toys - wood assemblage
   - Buzz or top - cardboard construction
   - Rag doll, hand puppet - sewing, stitchery (See also Levels 3-4 and 5-6, appropriate media sections.)

REFERENCES AND RESOURCES

books:
- Una Abrahamson, Crafts Canada: The Useful Arts (Toronto: Clarke, Irwin & Co. Ltd., 1974).
- Laura H. Chapman, Approaches to Art in Education (New York: Harcourt, Brace, Jovanovich, Inc., 1978).
- Octavio Paz, In Praise of Hands: Contemporary Crafts in the World (Toronto: McClelland and Stewart Ltd., 1974).

MATERIALS AND EQUIPMENT

- #1: dependent upon activity chosen

APPROACH: THEME

TOPIC: Ourselves and Our Global Environment; Another Country

ART ACTIVITIES: Painting, Crafts, Diorama, Art Appreciation

OBJECTIVES

The children shall:

- Develop awareness of the relationship between art and society by studying how societies communicate beliefs through visual symbols in their art forms and by comparing and contrasting art produced by different cultures.
- Develop awareness of art objects by observing, identifying and describing their characteristics.
- Demonstrate skills in a handicraft from a different culture.

FOCUS

- Art as indicative of a society's values and beliefs, customs, ideas of beauty, life style and environment
- Development of a global conscience

Note: Although the activities focus on Mexico, many other topics are also appropriate.

REFERENCES AND RESOURCES

books:
- M. Batterberry and A. Ruskin, Primitive Art (Toronto: McGraw-Hill Book Co., 1973).
- Shirley Glubok, The Art of Ancient Mexico (New York: Macmillan Pub. Co., 1968).
- Carolyn Meyer, Christmas Crafts (New York: Harper and Row, 1974).
- F. H. Pettit, Mexican Folk Toys, Festivals, Decorations and Ritual Objects (New York: Hastings House Pub., 1978).

EXPERIENCE AND ACTIVITIES

Have the children:

1. Introduction
   - Become familiar with Mexican folk crafts through library research, films or T. V., from teacher's information, from peers, etc.
2. Handicrafts
   - View and discuss Mexican folk crafts (see book references). Choose one craft to learn about; e.g., pinata, God's eyes, papier mâché figures, pottery or straw ornaments.
   - With teacher's help, research the cultural significance of the craft.
   - Learn appropriate skills and do the craft.
3. Painting
   - Examine the colours used in Mexican folk art.
   - Discuss whether they are bright or dull, warm or cold, whether they blend or contrast with each other. Discuss the moods and feelings they convey.
   - Paint an abstract picture with "Mexican style" colours.
   - Paint a realistic picture with "Mexican style" colours.
   - (See also Level 3-4, Design: Contrast.)
4. Murals
   - Discuss the concept of a social commentary mural.
   - Choose a topic for a class mural with a message.

APPROACH: THEME

TOPIC: Ourselves and Our Global Environment; Another Country

ART ACTIVITIES: Painting, Crafts, Diorama, Art Appreciation

OBJECTIVES	FOCUS	EXPERIENCE AND ACTIVITIES

MATERIALS AND EQUIPMENT

- #2: appropriate art and craft supplies
- #3: tempera painting supplies
- #4: painting supplies, mural paper
- #5: clay, papier mâché or sculpture materials

- Design, draw and paint a mural.

5. Diorama
   - Study life in a traditional village and/or large city.
   - Make a table-top model depicting a village or a city scene.

6. Art Appreciation
   - Learn about ancient Mexican civilization.
   - View and discuss art work of ancient Mexico. Compare to art of modern Mexico.
   - Compare Mexican art to Canadian Native art.

APPROACH: THEME

TOPIC: Integrated Curriculum: Language Arts and Drama - Play Production

ART ACTIVITIES: A Puppet Show from Beginning to End

OBJECTIVES

The children shall:

- Understand and experience how cooperation with a group can result in artistic expression and communication of feelings and ideas.
- Use various design elements to express personality and mood.
- Refine skills in media and in fine and gross motor control.

FOCUS

- Production of a puppet play:
  - conceiving and writing a script
  - developing characters
  - selecting and making an appropriate type and style of puppet
  - designing and producing props, backdrops, stage and lighting
  - practicing, refining and performing a play
- Design elements of colour, texture, line and shape to emphasize:
  - the personality of a puppet character
  - the mood or emotion of a puppet character
  - the importance of a prop

REFERENCES AND RESOURCES

books:
- B. E. Anderson, Let's Start a Puppet Theatre (Toronto: Van Nostrand Reinhold Co., 1973).
- A. Heidt, "Hand Puppets," School Arts (June 1973), pp. 12-13.
- A. R. Philpott, Let's Make Puppets (London: Evans Bros. Ltd., 1974).
- E. Walton, "A Puppet Show," School Arts (June 1973), pp. 23-25.

EXPERIENCE AND ACTIVITIES

Have the children:

1. Introduction
   - Become familiar with the concept of a puppet play, through actual experience, pictures, books or films.
   - Discuss all steps involved.
   - Develop characters and write a play.
2. Preparing Puppets
   - Research different types of puppets. Consider space and materials available. Select and make appropriate types of puppets: hand puppets, rod puppets, marionettes or puppets on strings, shadow puppets, life-size puppets.
   - Pay special attention to expressing the character's personality through a bold use of colour, shape, texture or line.
   - (See also Level 1-2, Media: Sculpture Construction.)
3. Theatre and Scenery
   - Improvise or build a stage or theatre.
   - Paint scenery for the play. Use colour to express appropriate moods.
   - Plan the lighting. Experiment with coloured cellophane or tissue over a flashlight.
4. Practice and perform the play.
5. Follow up:
   - Make a book about the production.
   - Photograph or film the production.

APPROACH: THEME

TOPIC: Integrated Curriculum: Language Arts and Drama - Play Production

ART ACTIVITIES: A Puppet Show from Beginning to End

OBJECTIVES	FOCUS	EXPERIENCE AND ACTIVITIES
resources: - Artists-in-the-Schools Program, Manitoba Arts Council, Manitoba Puppet Theatre		
MATERIALS AND EQUIPMENT - dependent on the type of puppet chosen. Most materials are easily and inexpensively acquired		

APPROACH: THEME

TOPIC: Integrated Curriculum: Language Arts - Books

ART ACTIVITIES: Books

OBJECTIVES

The children shall:

- Develop awareness of the art in children's books by viewing and discussing the works of well-known illustrators and by examining the overall designs and layouts of their books.
- Become familiar with the processes and techniques involved in the production of a book.
- Develop media skills in drawing, printmaking and bookbinding.

FOCUS

- Design and media skills involved in producing a book:
  - drawing and neat printing
  - page and book layout
  - making ditto or gestetner stencils
  - making printing plates and printmaking
  - book assembly, bookbinding
- Bookbinding as a craft

REFERENCES AND RESOURCES

books:
- Annette Hollander, Bookcraft (Toronto: Van Nostrand Reinhold Co., 1974).
- Diane Klemin, The Art of Art for Children's Books (New York: Clarkson N. Potter Inc., 1966).
- simply-bound children's books
- well-illustrated children's books

MATERIALS AND EQUIPMENT

- #1 and 2: paper, drawing supplies

EXPERIENCE AND ACTIVITIES

Have the children:

1. Introduction and Planning
   - Research ways of making books (see Hollander, Bookcraft).
   - View, read and discuss simple books. Note their layouts and construction.
   - Choose or write own story for which to plan illustrations.
   - Look at individual pages in a favourite book. Discuss the relationship of print to illustration.
   - Make a rough copy or mock-up of own book.
   - Discuss mock-up with teacher and peers.
   - (See also Level 3-4, Media: Printmaking.)
2. Single Copy Book
   - Follow the mock-up plan.
   - Print and draw the story on good quality paper.
   - Design a title page.
   - Assemble all pages including the inside cover and fly leaf and sew together. Mount onto a hard cover.
3. Multiple Copies
   - Make stencils for the story. Leave spaces on stencils for illustrations. Run off copies of each page.
   - Make printing plates for each illustration.

TOPIC: Integrated Curriculum: Language Arts - Books

ART ACTIVITIES: Books

OBJECTIVES	FOCUS	EXPERIENCE AND ACTIVITIES
- #2 and 3: needle and thread, cover cloth, hardboard, white glue, stencils (ditto or gestetner) - #3: printmaking supplies		Print illustrations in the appropriate spaces on the already run-off pages. - Assemble pages. Bind. Note: 10-30 copies of a book is sufficiently ambitious for children at this level.

APPROACH: THEME

TOPIC: Integrated Curriculum: Math - Symmetry, 3-, 4-, 5- and 6-Sided Shapes

ART ACTIVITIES: Printmaking

OBJECTIVES

The children shall:

- Increase their awareness of simple geometric shapes and symbols and understand that these shapes can be manipulated to form rich visual expressions.
- Experience, in a concrete fashion, the concepts of pattern and symmetry, order and variety.
- Refine manipulative skills in printmaking techniques.

FOCUS

- Pattern: based on the regular repetition of units or shapes
- Network: a visible or invisible grid along which shapes are placed to form a pattern; e.g., honeycomb or hexagon, checkerboard or square root, brick, diamond, etc.
- Line Symmetry: property of a design that is balanced on each side
- Point Symmetry: property of a design around a point which looks exactly the same from opposite sides

REFERENCES AND RESOURCES

books:
- J. Locher, The World of M. C. Escher (New York: Abrams, 1971).
- Richard Proctor, The Principles of Pattern (Toronto: Van Nostrand Reinhold Co., 1969).
- Mindel and Harry Sitomer, What Is Symmetry? (New York: Thomas Y. Crowell Co., 1979).

visuals:
- works by M. C. Escher, Jacques Hurtubise (C), Tony Tascona (M), David Umholtz (M)

MATERIALS AND EQUIPMENT

- #1: styrofoam printmaking supplies
- #2: drawing supplies
- #3 and 4: found-object printmaking supplies

EXPERIENCE AND ACTIVITIES

Have the children:

1. Printmaking
   - Cut 3-, 4-, 5- and 6-sided shapes out of flat styrofoam trays. Draw geometric designs on the shapes. Practice printing them.
   - Print one shape in an all-over regular pattern to form a basic network (see Proctor, The Principles of Pattern).
   - Explore a variety of designs with different networks.
   - Print patterns with two or more shapes.
2. Interlocking Animal Shapes
   - View and discuss Escher prints (see Locher, The World of M. C. Escher).
   - Draw an imaginary animal. Cut out a styrofoam printing plate of this animal. Print it with a simple grid in mind.
   - Examine the finished overall pattern, especially the blank shapes formed by the spaces between the prints. With felt pen, crayon, or oil pastel, transform these shapes into other imaginary creatures.
3. Found-Object Printmaking
   - View and discuss mandalas and other examples of line and point symmetry.
   - Draw or fold a line across the middle of a large sheet of art paper. Print a shape on one side of the line. Repeat shape in its corresponding symmetrical spot on the other side to build up a design.

APPROA THEME

TOPIC: Integrated Curric lum: Math - Symmetry, 3-, 4-, 5- and 6-Sided Shapes

ART ACTIVITIES: Printmaking

OBJECTIVES	FOCUS	EXPERIENCE AND ACTIVITIES
		- Make a point in the middle of a blank page. Print shapes in diagonally symmetrical spots, revolving around the point, to build up a design. (See also Level 3-4, Design: Balance; Rhythm - Repetition.)

APPROACH: THEME

TOPIC: Integrated Curriculum: Science - Reptiles

ART ACTIVITIES: Painting, Clay Modelling, Papier Mâché

OBJECTIVES

The children shall:

- Begin using different styles of artistic expression through exploring both imaginative and realistic representations of animals.
- Develop control of various media to produce intended effects.
- Increase their awareness of the visual characteristics of animals by viewing and describing details of their shapes and forms.

FOCUS

- Colour, shape, texture and line of physical characteristics of animals
- Realistic and/or imaginative representations of animals
- Group cooperation to achieve artistic objects

REFERENCES AND RESOURCES

- books, filmstrips and movies about reptiles

MATERIALS AND EQUIPMENT

- #1-4: painting and drawing supplies
- #2: clay, clay tools, kiln
- #4: scrap lumber and/or triwall cardboard and strong cardboard tubes, chicken wire, wire cutters, wire, newspapers, wallpaper paste, paint

EXPERIENCE AND ACTIVITIES

Have the children:

1. Painting
    - View and discuss pictures of reptiles. Make a list of reptilian characteristics.
    - Draw or paint a picture of an imaginary reptile. Refer to the list for ideas.
    - Give the reptile a name and write about it. (See also Level 3-4, Media: Painting 1.)
2. Clay Modelling
    - Study pictures of reptiles. Choose one to model in clay. Make several small line drawings of this reptile.
    - Model the reptile with clay. Make the shape and surface texture as realistic as possible. (See also Level 3-4, Design: Texture.)
    - Fire the sculpture. Paint with tempera paints. Pay special attention to appropriate colouring. Varnish for a shine (varnish only in well ventillated area!).
3. Reptile Display
    - Collect natural materials. Make a diorama or table-top model for animals.
    - Glue reptiles to wooden bases and paint a background mural for them.
4. Giant Reptile: Papier Mâché
    - Choose one animal of which to make a large sculpture. Make large drawings of it.

APPROA THEME

TOPIC: Integrated Curric lum: Science - Reptiles

ART ACTIVITIES: Painting, Clay Modelling, Papier Mâché

OBJECTIVES	FOCUS	EXPERIENCE AND ACTIVITIES
		- Construct an interior frame or skeleton of wood or strong cardboard. Cover the frame with chicken wire. Shape and stuff with crumpled newspaper. Cover chicken wire frame with newspaper strips dipped in wall-paper paste. - Paint when dry. Note: Other animals may be substituted for reptiles.

APPROACH: THEME

TOPIC: Integrated Curriculum: Science and Music - Sound

ART ACTIVITIES: Musical Instruments

OBJECTIVES

The children shall:

- Explore ways of making sounds and use them expressively in sound sculptures.
- Experiment with conveying moods and feelings through combining elements of art and music.
- Investigate how different ethnic groups express their ideas and feelings through music and art.

FOCUS

- Distinctive sounds when materials are rubbed, ripped, knocked, banged, shaken, plucked, snapped, etc.
- Expressive qualities of sounds
- Instruments from materials that make special sounds
- Instrument-building as an art form

REFERENCES AND RESOURCES

books:
- A. Buchner, Folk Instruments of the World (New York: Crown Pub., 1972).
- Cole, Haas, Heller and Weinberger, Children are Children are Children (Toronto: Little, Brown and Co., 1978), pp. 81-89.
- D. Cline, Homemade Instruments (New York: Oak Pub. Ltd., 1976).
- John Hawkinson, Music and Instruments for Children to Make (Chicago: Albert Whitman Co., 1969).
- Manitoba Department of Education, 7-9 Music Guide, p. 121.
- Alanis Obomsarvin, "Sounds and Voices from Our People," Arts Canada (December 1973/January 1974), pp. 184-187.

EXPERIENCE AND ACTIVITIES

Have the children:

1. Exploring Sounds
   - Investigate the sounds that can be created with everyday materials; e.g., stretch an elastic band over an open container and pluck, bang on cans and boxes.
   - Collect empty containers, scrap lumber and other things which make interesting sounds.
   - Research ways of making simple instruments (see book references).
   - Design and make an instrument with one or two main elements.
   - Paint and decorate.
2. Instruments and their Music
   - Choose an ethnic group as a focus; e.g., Native or African. Examine their simple instruments and their music (see book references).
   - Improvise instruments that are similar to those above.
   - Practice playing them. Have a concert.
3. Music Machine
   - Collect materials for an imaginative music machine. Work in groups or individually.
   - Design and construct a music machine. Music-making devices can be mounted on a long board or on a sturdy box. Objects can be hung from ropes.
   - Paint and decorate.
   - Have a music-machine concert.

APPROAC THEME

TOPIC: Integrated Curric lum: Science and Music - Sound

ART ACTIVITIES: Musical Instruments

OBJECTIVES	FOCUS	EXPERIENCE AND ACTIVITIES
- Tom Walther, Make Mine Music (Toronto: Little, Brown and Co., 1981). - Dennis Waring, Folk Instruments (Winnipeg: Hyperion Press Ltd., 1979). video-recording: - Manitoba Department of Education, Folk Instruments (Winnipeg: Spectra Video, 1980).		

medium

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APPROACH: MEDIUM TOPIC: Drawing 1

OBJECTIVES

The children shall:

- Develop visual awareness through viewing drawings and analyzing the different ways that artists use media (pencil, crayon, brush, etc.).
- Experiment with making different kinds of marks on paper by holding the drawing tool different ways.
- Use pencils, crayons, brushes and paint, twigs/sticks and paint as media for visual self-expression.

FOCUS

- Experimentation with drawing tools; e.g., the pencil on its side (large arm movement discourages only finger control of the pencil)
- Drawing people in action; a rapid capturing of the motion (gesture)
- Visual and tactile awareness of body parts
- Variety of drawings, in various media, of people and animals

EXPERIENCE AND ACTIVITIES

Have the children:

1. Drawing from Life with Pencil
   - View and discuss examples of line drawings; e.g., Picasso, Head of a Girl (p. 35) and Vertes, Dogs (p. 9[illegible]), in Holme, Drawings to Live With.
   - Experiment with drawing simple shapes by holding the pencil on its side so that the pencil point and the line being drawn are hidden from the eye.
   - Use this technique to make a drawing from an object: a coffee pot, a stuffed bird, a large flower.
2. Drawing from Imagination
   - Draw a swooping fish or bird with crayon, using large-arm movement.
   - Use similar swooping lines to draw an environment for the fish or bird.
   - Refer to available specimens and photographs to note nature's patterns.
   - Press hard with the crayon to make the colours glow.
   - View drawings by artists of fish and discuss the designs, colours; e.g., Ipcar, The Biggest Fish.
3. Drawing with Brush and Paint
   - Use brush and one colour of paint to draw with swift strokes a classmate jumping, skipping, waving.

REFERENCES AND RESOURCES

books:
- Carol and Donald Carrick, The Tree (Toronto: Collier Macmillan, 1978).
- Patricia Collins, Motion (New York: McGraw-Hill, 1974).
- Bryan Holme, Drawings to Live With (New York: Viking, 1966).
- Dahlov Ipcar, The Biggest Fish (New York: Viking, 1973).

visuals:
- works by Albrecht Durer, Ernest Lindner (C), Lemoine Fitzgerald (M), Mary Pratt (C)

APPROACH: MEDIUM TOPIC: Drawing 1

<table>
<tr><th>OBJECTIVES</th><th>FOCUS</th><th>EXPERIENCE AND ACTIVITIES</th></tr>
<tr><td colspan="2">MATERIALS AND EQUIPMENT
- newsprint, construction paper
- #1: pencil
- #2: crayon
- #3: brushes, paints, water containers
- #4: twigs</td><td>- Make five or six drawings like this simply to practice observing and recording people or animals in motion (see Collins, Motion).
4. Drawing with Twigs, Sticks
- Use twigs to draw a large, many-branched tree, seen outside or through a window.
- View artists' drawings of trees and discuss the expressive lines.
- Read Carrick, The Tree (and other children's books by Carol and Donald Carrick). Share and discuss.</td></tr>
</table>

APPROACH: MEDIUM TOPIC: Drawing 2

OBJECTIVES

The children shall:

- View examples of a "crayon lift" by the teacher and other children.
- Experiment with the "crayon lift" technique.
- View examples of oil pastel drawings by artists, teacher and children, and discuss the intensity of colour and the texture of the medium.

FOCUS

- Crayon lift: the drawing line may vary in width so that the amount of crayon "lifted" will vary. Entire shapes may be "lifted"
- Patterns from criss-cross stripes, dots, etc.
- The textured "look" of oil pastels; directional strokes

EXPERIENCE AND ACTIVITIES

Have the children:

1. Crayon Lift
   - Fold a 30 cm x 46 cm construction paper in half. Cover the right inside with white chalk. Apply crayon (pressing hard) on top of the chalked surface. Close the paper and draw a picture with pencil/pen on the top page.
   - Open at intervals to see how the crayon is being "lifted" from the right inside page to the left.
   - Explore linear patterning imaginatively.
2. Oil Pastel Drawing
   - Experiment with oil pastels. Notice the rich, vibrant colours.
   - View and discuss the use of oil pastels in Degas, Ballet Scene (directional strokes, blending of colours).
   - Make a drawing of a jungle or a circus parade. With a pale colour pastel, sketch lightly everything that is to be in the drawing.
   - Make a drawing on coloured construction paper.

REFERENCES AND RESOURCES

books:
- Fearing et al., Creative Eye, Volumes I and II (Austin, Texas: W. S. Benson and Co., 1979).
- Frank Wachowiak, Emphasis Art (New York: Thomas Y. Crowell, Inc., 1977).

visuals:
- examples of drawings in crayon and oil pastel, by artists, teacher and children

MATERIALS AND EQUIPMENT

- still-life objects for drawing
- construction and manila paper
- #1: chalk, crayons, pencil, ball-point pen
- #2: oil pastels

APPROACH: MEDIUM TOPIC: Calligraphic Drawing

OBJECTIVES

The children shall:

- View examples of calligraphic drawing and of drawings in which inventive play upon alphabet letters is apparent.
- Learn about the use of cursive writing in decorative patterns in wood, textiles, etc.
- Experiment with calligraphic drawing.

FOCUS

- Calligraphic drawing: a free, flowing movement from the arm, rather than from the hand only
- Patterns of great variety based upon simple repetition and inversion of written alphabet symbols

REFERENCES AND RESOURCES

book: - John W. Cataldo, Words and Calligraphy for Children (New York: Reinhold Book Corporation, 1969).

MATERIALS AND EQUIPMENT

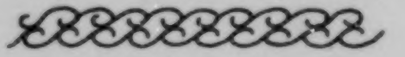
- crayons, paper

EXPERIENCE AND ACTIVITIES

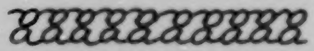
Have the children:

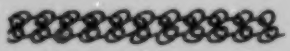
Calligraphic Drawing

- See a demonstration - teacher writing a line of cursive "c's" - ccc ; inverting the paper and writing another line of "c's" above it.
- Fold a 30 cm x 46 cm paper in half, then again and again to make eight divisions.
- Start at the bottom and write a line of "c's" with a crayon.
- Turn the paper upside down and write a line of "c's" on the line next to the "c's" already written.
- As they write, catch the top of the "c" each time so that the result will resemble:



- Try this with "o," "a" and other letters; e.g.,





- Aim for hand and arm movement rather than finger movement.
- View examples in Cataldo, Words and Calligraphy for Children.
- Look for negative space patterns which emerge in their drawings.
- Limit the writing to one or two colours of crayon to reinforce the emerging pattern.

OBJECTIVES	FOCUS	EXPERIENCE AND ACTIVITIES
		Then, choose other colours to colour shapes they wish to emphasize. - Look for patterns in the environment based upon written alphabet symbols; for example, the decorative borders in books, in textiles, in woodwork, the molding around doors or railings, the decorative scroll on the face of buildings. - Make a booklet of calligraphic drawings. Try to be inventive in developing patterns and pictures based upon writing.

APPROACH: MEDIUM TOPIC: Painting 1

OBJECTIVES	FOCUS	EXPERIENCE AND ACTIVITIES
The children shall: - Develop visual awareness through viewing and discussing examples of paintings by artists, teachers and children. - Learn that appreciation of the composition of a painting entails consideration of the total surface. - Experience planning a painting in which the background is important. - Experiment with creating a variety of effects on the painting surface by: a) using a variety of brushes and painting tools, b) holding the painting tools in a variety of ways. - Increase awareness of the fact that shapes, designs, colours may be repeated in various parts of a painting to give balance and unity to the painting.	- Variety of ways to paint a background - Kinds of backgrounds of works of art: - plain, one colour/hues of one colour; e.g., Rembrandt, The Golden Helmet - textured, patterned brush strokes; e.g., van Gogh's self-portraits; Fitzgerald (M), Three Apples - descriptive pictorial; e.g., Vermeer, Young Woman with Jug; da Vinci, Mona Lisa - as dramatic/vivid as the subject; e.g., Jackson (C), Red Maple; Carr (C), Indian Church	Have the children: 1. Background in Paintings - View painting in which background plays an important part; e.g., Vermeer, van Gogh, Carr. - Discuss how the artist has chosen to paint the background. - Make a painting of a classmate holding a musical instrument. Give consideration to painting an interesting background for the figure. - Lightly block the composition in with chalk and then paint it. 2. Painting a Jungle Scene - Paint a jungle scene which uses all of the painting surface. - Refer to plants (e.g., split-leaf philodendron) for gesture and detail. - Refer to photographs of insects and animals for patternings. - Repeat insect shapes (colours and design) in various parts of the scene to give balance and unity to the composition. 3. Painting on Coloured Paper with Twigs and Cardboard Strips - Paint on coloured construction paper so that its colour will contribute a unifying element to the composition.

APPROACH: MEDIUM   TOPIC: Painting 1

OBJECTIVES | FOCUS | EXPERIENCE AND ACTIVITIES

REFERENCES AND RESOURCES

books:
- Peter Mellen, The Group of Seven (Toronto: McClelland and Stewart, 1970).
- Time Life Series: The World of . . .; e.g., Rembrandt, van Gogh, Vermeer, da Vinci (New York: Time, Inc., 1965-1968).

visuals:
- Emily Carr (C), Scorned as Timber, Beloved of the Sky
- Lemoine Fitzgerald (M), Three Apples
- Lawren Harris (C), Dr. Salem Bland
- Vincent van Gogh, Starry Night
- examples of paintings by artists, teacher and children
- works by Henri Rousseau, Esther Warkov (M), Anne Smith (M)

resources:
- dried grasses, stuffed birds, still-life objects

MATERIALS AND EQUIPMENT

- construction and manila paper
- brushes, paints, water containers
- #3: cardboard strips, twigs

- Investigate painting large shapes with cardboard strips. Make masses of large flowers, real and imaginary.
- Experiment with painting lines and various marks with twigs.
- Paint a bouquet of dried grasses, bittersweet, dock or cat-tails, using twigs as a painting tool.

4. Painting the Background First

- Make a brush and paint drawing of a stuffed bird, a large kettle, classmate.
- Draw it in outline.
- Consider ways of painting a background for your subject: an all-over pattern/a scene outside or inside.
- Paint the background. Then, return to the subject and elaborate details, colour and pattern.

APPROACH: MEDIUM TOPIC: Painting 2

OBJECTIVES

The children shall:

- Develop visual awareness through viewing and discussing water colours by artists, teacher and children.
- Experience painting with water colours.
- Compare water colour paintings with tempera paintings.
- Discuss various forms of mixed media.
- Experience the mixing of media to make an art work.
- Experience planning and executing a group mural.

FOCUS

- Painting with water colours; the laying of a wash (as for a sky)
- The effects of dropping colour onto a wash
- The various ways to use the brush: at angles, the tip, the side
- The transparency of water colours compared to the opaqueness of tempera
- The effect of painting on dampened paper
- Mixing media
- Brainstorming re theme and appropriate media in preliminary planning of a group mural

REFERENCES AND RESOURCES

book: - Frank Wachowiak, Emphasis Art (New York: Thomas Y. Crowell, Inc., 1977).

visuals:
- Emily Carr (C), Blunden Harbour
- Alex Colville (C), Family In Rain
- David Milne (C), Rites of Autumn
- Tom Thomson (C), Spring Ice
- examples of paintings by artists, teachers and children
- works by Joseph Turner, Winslow Homer, Takao Tanabe (C), Toni Onley (C), Ellen Cringan (M), Kathie Hastie (M), Helen Lemay (M)

EXPERIENCE AND ACTIVITIES

Have the children:

1. Water Colours
   - View works in water colour by Canadian artists (e.g., David Milne, Rites of Autumn) and other artists (e.g., Turner, Homer, seascapes).
   - Note characteristics of water colours; e.g., transparency, blurring, delicacy.
   - Compare to oil paintings or tempera paintings; e.g., Emily Carr (C), Blunden Harbour; Tom Thomson (C), Spring Ice; Alex Colville (C), Family In Rain.
   - Make a painting with water colours; e.g., "Stormy Sky," "Prairie Snowscape."
2. Mixed Media
   - Experiment with mixing media; e.g., crayon and paint, chalk and paint, pastels and paint, charcoal and paint.
   - Draw a picture with black crayon on black paper and cover with a thin white wash.
   - Try this with blue crayon on blue paper, green on green.
   - Work into washed crayon drawing with water colours or felt pens.
3. Planning and Painting a Mural
   - Choose a theme with people, crowds, animals; e.g., a circus, winter sports day.
   - Organize group activities, individual contributions and division of space of mural.

OBJECTIVES	FOCUS	EXPERIENCE AND ACTIVITIES
MATERIALS AND EQUIPMENT - newsprint, construction and water-colour paper, paints - #1: water colours - #2: chalk, crayon, felt pens, charcoal - #3: mural paper, glue		- Paint directly on mural. Cut into sections and reassemble afterwards. Paint parts on separate paper and glue to receiving mural. See Wachowiak, Emphasis Art, pp. 115-118.

APPROACH: MEDIUM TOPIC: Printmaking

OBJECTIVES

The children shall:

- Develop visual awareness through viewing and discussing prints by artists, teacher and children, made from linoleum, styrofoam and cardboard blocks.
- Learn to recognize the unique "lock" of a printed image in comparison to a directly drawn image.
- Discuss printmaking procedures as means of communication as well as means of producing art forms.

FOCUS

- Understand printmaking procedures; e.g., rolling on the paint or ink, placing the wet print on another table to dry, etc.
- The reverse image of a "pulled print"
- The "look" of prints; their impressionistic, evocative quality
- Printmaking vocabulary; e.g., block and/or plate, rolling, brayer, pulling, reverse

REFERENCES AND RESOURCES

books:
- Elizabeth Cleaver, The Loon's Necklace (Toronto: Oxford University Press, 1977), and other books by Elizabeth Cleaver.
- Frank Wachowiak, Emphasis Art (New York: Thomas Y. Crowell, Inc., 1977).

visuals:
- examples of prints by artists: Rembrandt, Albrecht Durer, Pablo Picasso, Walter Phillips (M), Eric Bergman (M)
- examples of prints by teacher and children

EXPERIENCE AND ACTIVITIES

Have the children:

1. Printing and Printmaking
   - Discuss printmaking as a means of communication.
   - Learn about the development of printmaking. View pictures of early manuscripts (fourteenth- to fifteenth-century prints) from books in the school library).
   - Discuss the pictures in children's books, noting that the Caldecott Medal is given every year to an illustrator of children's books.
   - Look at some familiar books (e.g., Cleaver, The Loon's Necklace) in which the illustrations were made by printmaking techniques.
2. Styrofoam with Pencil/Ball Point Pen
   - Draw on a piece of styrofoam. Roll ink/paint on it with a brayer. Pull a print. Experiment to learn how much paint to roll on in order to pull a good print.
   - Make a card with words on it (a message, Christmas greetings, etc.). Use mirrors or the window to check on the lettering to help make the reverse letters.
3. Linoleum with Hammer/Mallet
   - Look at lines and patterns in natural things as sources for design (e.g., fruits, shells, flower stems, honeycomb).
   - Make a design by hammering chisels, nails,

APPROA[illegible] MEDIUM

TOPIC: Printmaking

OBJECTIVES	FOCUS	EXPERIENCE AND ACTIVITIES
MATERIALS AND EQUIPMENT - newsprint, newspapers, assorted papers, paint, water-based printing ink, brayers, tray, liquid detergent, mirror - #1 and 2: styrofoam meat trays with sides cut off, pencils, ball-point pens - #3: linoleum, hammer, nails, found objects, cloth - #4: cardboard of varied weights, found objects, glue		found objects onto a linoleum block to make lines, shapes, patterns. - Roll ink on the block with a brayer. Pull a print. - Print the block four or six times, back-to-back, on a piece of cloth to make an all-over pattern. 4. Cardboard Print - Glue cardboard shapes (plus found materials such as strings, buttons, sticks) onto a heavier cardboard block. Experiment with organizing for balance, the development of spatial interest--negative and positive--before finally gluing down (see Wachowiak, Emphasis Art).

APPROACH: MEDIUM TOPIC: Ceramics

OBJECTIVES	FOCUS	EXPERIENCE AND ACTIVITIES
The children shall: - Develop perceptual awareness through viewing and discussing ceramic objects and photographs of them. - Learn that North American Natives made pottery which is valued and displayed in museums all over the world. - Study and discuss the designs and textural surfaces of the examples shown. - Recognize the important properties of clay and how they affect the way it is worked (e.g., that the air dries it). - Increase skill in forming clay objects with techniques of coiling, slab building, pulling.	- The visual and tactile awareness of the "right" consistency of clay for making objects - Sturdiness of pots, animals: walls of pots about 6 mm thick, legs of animals strong enough to support the body - Joints: appendages (ears, legs, decorative additions) will fall off when the clay dries unless properly joined (see Activities) - The uses of plastic, sheeting, bags, newspapers, wooden tools (formal and improvised), fingers, cutting wire and decorating tools, in working with clay - The variety of decorative textural effects to which clay lends itself - Care of materials and work space	Have the children: 1. Experiencing Clay - Feel the clay, and roll, pull, pinch it into shapes. - Learn how to knead it, adding water when it dries. - Make an animal. See you demonstrate joining ears or tails by scoring and wetting the surfaces to be joined. Firmly press parts to be joined and then wipe the joint gently. - Close eyes when working with clay to develop tactile awareness of clay. - Blind-folded, and with a partner, make an animal by pulling out the body from a ball of clay, passing the work in progress back and forth until the basic form of the animal is achieved. - Remove the blind-folds and decorate the animal with patterns and textural designs. (If the partners make two animals when blind-folded, each will have one to decorate.) 2. Coiling a Pot - View examples and photographs of coiled pots. See Nelson, Ceramics and Whiteford, North American Indian Arts. - See you demonstrate the coiled method. - Discuss the decoration of Native pots, noting the rhythmic patterns made by pressing fingers and sticks into the surface. - Make and decorate a coiled pot.

REFERENCES AND RESOURCES

books: - Glen Nelson, Ceramics: A Potter's Handbook (New York: Holt, Rinehart and Winston, 1966).

OBJECTIVES	FOCUS	EXPERIENCE AND ACTIVITIES

- Andrew Hunter Whiteford, North American Indian Arts (New York: Golden Press, 1970).

visuals:
- examples or photographs of ceramic objects, particularly the pottery of North American Natives
- ceramic objects by Joe Fafard (C), John Waddell (M), Robert Archambeau (M), Scott Barham (M), Diane Searle (M), Mary Sprague (M)

MATERIALS AND EQUIPMENT

- newspapers, canvas, plastic, water containers, clay, wooden spoons and tools
- found objects
- #1: blindfolds
- #3: rolling-pins, jars, tape

3. Slab-Building

- Experiment with rolling-pins and clay.
- Roll clay on canvas, cotton duck, newspaper. Make a tile, a wall plaque or a pendant/medallion.
- Experiment with drawing, carving and impressing found objects on it.
- Make a hole with a straw 6-12 mm from the top by which to hang it.
- Leave work to dry and be fired.
- Make a pot by slab-building. Wrap a slab around a newspaper-covered jar. Roll a circle for the bottom and join carefully. Decorate. Leave to dry and be fired. Glaze.

4. Care of Materials and Work Space

- Gather scrap clay and crumbs, and return them to plastic bags.
- Return tools to designated containers.
- Use plastic to cover work in progress.
- Be sensitive to and considerate of others working nearby.

APPROACH: MEDIUM TOPIC: Collage and Mosaics

OBJECTIVES	FOCUS	EXPERIENCE AND ACTIVITIES
The children shall: - Develop visual awareness through viewing and discussing collages and mosaics done by artists, teacher and children. - Observe examples of collage for elements of art (line, colours, shape, etc.) and principles of art (balance, unity, variety, etc.). See Design unit. - Experiment with a variety of materials to organize collages. - Experience planning and executing works of art using the mosaic technique.	- Repeated shapes and colours give unity - Principles of art (e.g., positive/negative space) - Limiting choice of paper, fabric (colours, textures) to help in organizing composition for unity - A "centre of interest"	Have the children: 1. Collage with Fabric/Paper/Found Objects - View and discuss examples of collage. - Determine the advantages of this art form for artists. - Discuss topics which would be particularly suitable for collage. - Choose a topic and make a collage on cardboard. - Use assorted papers/fabrics of various textures/found objects and materials (buttons, beads, string, lace, ribbon, netting). 2. College with Torn Paper - Make a torn paper collage from two or three colours of construction paper. - Discuss the concept of positive/negative space relationship. - Try the torn shapes in various positions on the receiving paper before gluing down. - View and discuss Shaw's It Looked Like Spilt Milk, to note the expressiveness of the torn edge. Note the evocative quality of the torn shapes. 3. Collage with Tissue Paper - Tear shapes from tissue paper. Begin with light colours first, then overlap with darker and brighter colours. - Glue down with polymer which will dry clear and slightly shiny.

REFERENCES AND RESOURCES

books:
- Doris Aller, Mosaics (Menlo Park, Calif.: Lane, 1959).
- Elizabeth Cleaver, The Loon's Necklace (Toronto: Oxford University Press, 1977).
- Charles G. Shaw, It Looked Like Spilt Milk (New York: Harper and Row, 1947).
- Frank Wachowiak, Emphasis Art (New York: Thomas Y. Crowell, Inc., 1977).

APPROACH: MEDIUM   TOPIC: Collage and Mosaics

OBJECTIVES | **FOCUS**

visuals:
- collages by Pablo Picasso, Kurt Schwitters, Robert Rauschenberg, Harold Town (C), Jack Butler (M)
- examples of collages and mosaics by artists, teacher and children

MATERIALS AND EQUIPMENT

- construction paper, assorted papers, scrap papers, glue
- #3: tissue paper, polymer, felt pens

EXPERIENCE AND ACTIVITIES

- Use felt pens, when it is dry, to "find" pictures. See Wachowiak, Emphasis Art.
- Reverse above procedure (another time) by starting with a felt pen drawing and then proceeding with gluing tissue paper.

4. Mosaics

- View examples of mosaics and discuss the technique and characteristics of this art form.
- Make a mosaic about a family of birds, flowers, fish, etc.
- Use rectangular "tiles" cut from construction paper.

APPROACH: MEDIUM TOPIC: Fabric and Fibre Art

OBJECTIVES

The children shall:

- Recognize that fibre/fabric art is universally regarded as an art form.
- Experience weaving and sewing as techniques by which to make art forms.
- Develop motor control through weaving and sewing.
- Learn a basic vocabulary associated with weaving and sewing: needle, stitch, hem, warp, weft, loom.
- Learn how people everywhere have used materials in their environments to weave and to sew things they have needed.

FOCUS

- Dexterity in skills: the use of needles, measuring, cutting, controlling tension, in sewing and weaving
- Colour "families" (primary, secondary, analogous, monochromatic) in fabric/fibre art
- Variety of textural fibres (fabrics, yarns, wood products), natural materials to make things for household use and for clothing
- The human need, throughout the ages, to decorate things which are functional, and to weave and sew things purely for artistic purposes
- The elements of art which govern fabric and fibre art forms

EXPERIENCE AND ACTIVITIES

Have the children:

1. Stitchery
   - Think of things in the environment that have been woven and sewn.
   - Discuss the need for knowing how to weave and to sew (the Inuit people need skill in sewing to survive, for example).
   - View pictures of Inuit and Native clothing, blankets, baskets, moccasins, purses, etc.
   - Use large-eyed needles and yarn and make a stitchery on burlap, approximately 25 cm x 30 cm.
   - Evolve a pattern through repetition of lines and colour.
   - Learn some decorative stitches; e.g., French knot (see Appendix D).
   - Experiment imaginatively with a variety of ways to use needle and thread.
2. Appliqué
   - Compare appliqué to collage, viewing examples of both art forms.
   - Try sewing shapes of polyester cloths onto background cloth of loose weave (polyester may be cut clean so will not need hemming).
   - View photographs of Molas (San Blas Native Art form in appliqué, from Wachowiak, Emphasis Art, p. 38).
   - Fold, pin and hem a small piece of cloth.
   - Make a simple appliqué stitchery in which the shapes to be applied are hemmed first.

REFERENCES AND RESOURCES

books:
- Central Cree and Ojibway Crafts (Ottawa: Information Canada, 1974).
- Sarita Rainey, Weaving Without a Loom (Worcester, Mass.: Davis Pub. Inc., 1966).
- Frank Wachowiak, Emphasis Art (New York: Thomas Y. Crowell, Inc., 1977).

OBJECTIVES	FOCUS	EXPERIENCE AND ACTIVITIES

visuals:
- examples of stitchery and weaving by artists, teacher and children
- works by Wiiene Cox (M), Elaine Rounds (M), Joyce Wieland (C), Marsha Wineman (M)

MATERIALS AND EQUIPMENT

- large-eyed needles, yarns, coloured and/or textured fabrics, felt, buttons, beads, lace, scissors
- #1: burlap
- #2: some polyester fabric that will not fray
- #3: circular cardboards

- Bring examples from home of appliquéd articles or wear a T-shirt/blouse which has appliqué on it.

4. Weaving on a Circle
   - Save circular pieces of cardboard or cut a circle 20 cm - 25 cm. Cut 5-mm slits around the circumference, about 5-10 mm apart.
   - Warp and weave.
   - Experiment imaginatively with making patterns, with use of textural yarns.
   - View and discuss the examples on page 227 in Wachowiak, Emphasis Art.

Note: The emphasis for grades three and four children is upon imaginative self-expression more than on the development of traditional weaving skills.

APPROACH: MEDIUM TOPIC: Sculpture and Construction

OBJECTIVES	FOCUS	EXPERIENCE AND ACTIVITIES
The children shall: - Develop perceptual awareness through viewing and discussing sculptures and constructions made by artists, teacher and children. - Learn that sculpture is a very old art form, and that it may be a realistic depiction of a subject/theme or a non-objective depiction of a subject/theme. - Become aware of the sculptures in our environment and the materials from which they were made. - Demonstrate an increase in knowledge and skills related to papier mâché sculpture. - Experience constructing with papier mâché on a wire armature. - Make art forms to be suspended in space (a simplified mobile). - Make assemblages from wood.	- Inuit sculpture as reflecting the human and non-human environment - Use of papier mâché in making props for theatre/opera - The principles of art that govern the construction of mobiles	Have the children: 1. View and discuss examples and photographs of sculpture. Research examples of sculpture. 2. Inuit Sculpture - See National Film Board films, as well as books; e.g., Swinton, Sculpture of the Eskimo. - Go on a field trip to the Winnipeg Art Gallery to view the permanent collection of Inuit sculpture. Make sketches at the gallery while observing sculpture. - At school, make animals from clay ("pulling" limbs), emphasizing a simplicity of form and a feeling of strength and bulk, such as was seen in the sculptures at the Gallery. - In groups of three or four, plan and construct an Inuit environment (table-top model). Research in the library (pictures and slides of igloos, etc.). Discuss how to use available materials (clay, wood, styrofoam) to depict the various aspects and objects of the environment. 3. Papier Mâché Sculpture - Meet with a theatre person (from M.T.C. or local theatre group), or a drama teacher or student to learn the uses of papier mâché in constructing props for plays, musicals or opera. - Use chicken wire for armatures to build people, animals, mountains, tunnels, etc.

APPROACH: MEDIUM TOPIC: Sculpture and Construction

OBJECTIVES	FOCUS	EXPERIENCE AND ACTIVITIES

REFERENCES AND RESOURCES

books:
- Kenneth Lansing, The Elementary Teacher's Art Handbook (New York: C.B.S. College Publishing. Distributed by Holt, Rinehart and Winston, 1981).
- Betty Lorrimar, Creative Papier Mâché (New York: Watson Guptill, 1971).
- George Swinton, Sculpture of the Eskimo (Toronto: McClelland and Stewart, 1972).
- Frank Wachowiak, Emphasis Art (New York: Thomas Y. Crowell, Inc., 1977).

visuals:
- examples or photographs of sculpture and constructions
- works by Alexander Calder, Suzanne Gautier (C), Steve Higgins (M)

resources:
- National Film Board films on Inuit, Inuit sculpture
- tour of Winnipeg Art Gallery: Inuit sculpture
- visit from drama specialist

MATERIALS AND EQUIPMENT

- #2: clay, wood, styrofoam, found wood scraps, dowels
- #3: papier mâché (newspaper and wallpaper paste)
- #4 and 5: same as #2 plus saws, vises, rasps, needles, thread, string, glue, reeds, sticks, hammer, nails

4. Construction in Space
   - View and discuss examples of mobiles. Make forms (fish, birds, geometric forms) to be suspended, observing the principle of balance. Use reeds, tissue paper, manila bag, cardboard, light-weight wood, sticks, twigs, etc. See Wachowiak, Emphasis Art (pp. 193-197).

5. Wood Assemblage
   - Use scraps from lumber yard, high school shops and hammer, nails/glue. View examples of assemblages (Winnipeg Art Gallery, Winnipeg Airport) and photographs of them (Louise Nevelson, Rain Forest Column I, 1967, in Lansing, The Elementary Teacher's Art Handbook, p. 273). Make an abstract design or make animals, figures, buildings. Use coping saws, plain saws, rasps with a vise or clamp if possible. Use sandpaper on the component parts before assembling.

APPROACH: MEDIUM   TOPIC: Photography

OBJECTIVES

The children shall:

- Develop visual awareness through viewing and discussing examples of photography.
- Discuss photography as an art form. Compare photography to painting and drawing.
- Learn about the invention of photography.
- Discuss photography and film animation in television.
- Make a story board or a flip chart.
- Take photographs with a camera.

FOCUS

- Photography as a means of communication and an art form
- The impact on society of the invention of photography
- Analysis of photographic techniques in television dramas and in television advertising (enlargement, slow motion, fast motion, tilting, zooming, dissolving)

REFERENCES AND RESOURCES

books:
- Laura Chapman, Approaches to Art in Education (New York: Harcourt, Brace, Jovanovich, 1978), p. 273.
- Anne Taylor, Hands On: A Media Resource Book for Teachers (Toronto: Macmillan Co. of Canada, 1980).
- World Book Encyclopedia: Photography.
- Life Science Library, Growth (New York: Time, Inc., 1965).
- Life Science Library, Sound and Hearing (New York: Time, Inc., 1965).

EXPERIENCE AND ACTIVITIES

Have the children:

1. Viewing and Discussing Photography
   - Share with each other stories about photography: what they know about it, what they like, why it is an important media.
   - See World Book: Photography. Hear the story of the invention of photography. View pictures of the earliest photography and cameras. See National Film Board films on the history of film animation. Discuss silent films and the first "talkies."
   - Search for books of photographs in the library. View photographs of natural things greatly magnified; e.g., Life Science Library, Growth; L.S.L., Sound and Hearing.
2. View-finding
   - Discuss photographers' use of the view-finder. Discuss the view-finder as an aid in selecting a view that makes a good composition; e.g., balance, focal point.
   - Experiment with cameras in finding a view that would make a good pictorial composition.
   - Go on a view-finding tour of the school or neighbourhood to select interesting views.
   - Load the camera with film and take photographs of interesting compositions.
3. Animation
   - Learn about film-makers' use of story boards and flip charts (see Chapman, Approaches to Art in Education).

APPROACH: MEDIUM TOPIC: Photography

OBJECTIVES	FOCUS	EXPERIENCE AND ACTIVITIES
visuals: - National Film Board films on the history of film animation - films by C. Hoedeman (C), Caroline Leaf (C), Norman McLaren (C), John Paige (M)		- Observe while a classmate improvises a slow-motion filming; e.g., the batter at bat. - Make a story board of the scene. - Discuss topics or stories to draw on a flip chart; e.g., the grocer chases the robber out of the store. - Make a flip chart of the sequence of events in the story.
MATERIALS AND EQUIPMENT - #2: old, discarded cameras, working cameras, film projector, film - #3: newsprint, crayon, felt pen, manila paper		

design

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APPROACH: DESIGN/ELEMENT TOPIC: Line ART ACTIVITIES: Drawing

OBJECTIVES

The children shall:

- Observe, describe and draw contour lines.
- Identify contour lines in natural and manufactured objects.
- Express line as movement, in visual form.

FOCUS

- Contour continuous line
- Emotive qualities, weight, movement and direction of line

REFERENCES AND RESOURCES

books: - Marlene M. Linderman, Art in the Elementary School (Dubuque, Iowa: William C. Brown & Co., 1974), p. 102.

visuals:
- S. Brody, Sky Thrust (Reinhold Visuals - Line #8)
- Lemoine Fitzgerald (M), Rocky Landscape
- Ernest Lindner (C), Decay and Growth
- Film: "What A Line Can Do" (Department of Education
- works by Sharon Corne (M), Bette Rothwell (M)

resources:
- Winnipeg Art Gallery
- Department of Education

MATERIALS AND EQUIPMENT

- slide projector, slides
- #2, 3 and 4: newsprint or white cartridge paper, pencils, felt pen, charcoal, oil pastels

EXPERIENCE AND ACTIVITIES

Have the children:

1. Begin each lesson by viewing and discussing slides with the teacher.

2. Contour Drawing

   - Without looking at the paper, do a contour drawing of a face, with verbal direction (teacher may also be model). Use one continuous line and whole piece of paper to begin.
   - Do a contour drawing of a partner's face without verbal direction, without looking at the paper.

3. Line Feeling

   - Observe the found objects in the room; i.e., weeds, flowers, chairs, vegetables, runners, etc.
   - Note feelings of lines: strong, hard, soft, gentle, etc.
   - Choose an object and draw the contour of the object, expressing its feeling by varying the line weight (make drawings large).

4. Take A Line For A Walk

   - Discuss their routes to school, emphasizing the directions and short-cuts they take. Do they run, skip, hop, climb? What do they see? Who joins them?
   - Start at the top of paper and, without lifting their pen, begin to draw each step of the trip to school.

APPROACH: DESIGN/ELEMENT TOPIC: Line ART ACTIVITIES: Drawing

OBJECTIVES	FOCUS	EXPERIENCE AND ACTIVITIES
		- Define each step enough so that a person viewing it will understand their picture (do not overdo this). - Zig-zag back and forth across the paper until they reach the bottom. - Be aware that if they have to stop and think, they leave their pen in place or doodle whimsical lines into the walk until they decide what they want to "say." - "Read" the walk.

APPRO : DESIGN/ELEMENT   TOPIC: Texture   ART ACTIVITIES: Drawing, Collage

OBJECTIVES

The children shall:

- Observe, describe and draw the texture of an animal.
- Observe, describe and draw fruit and vegetable textures.
- Develop a design using actual textures.

FOCUS

- Varying textures of nature
- Textural quality of line

EXPERIENCE AND ACTIVITIES

Have the children:

1. Begin each lesson by viewing and discussing slides with the teacher.

2. Animal Textures

   - Discuss the variety of textures found on animals: soft, furry, scratchy, smooth.
   - Use classroom pets as models (rabbit, cat, fish, turtle, bird, gerbil, hamster, snake, lizard).
   - Use cartridge paper and pencil to draw animals, and make drawings large in order to observe textural differences.

3. Vegetable Textures

   - Observe a variety of fruits and vegetables: orange, avocado, kiwi fruit, celery, pineapple, tomato, pear, potato.
   - Set up a still life which emphasizes the differences in textures.
   - Using crayon, draw the examples to emphasize their textural covering.

4. Natural Textures

   - Collect various textures: unusual scraps of paper, cloth, fur, wood.
   - Select textures and glue them onto a background (oaktag).
   - Understand that the composition will look more pleasing if the textures are mixed up and balanced through the design.

REFERENCES AND RESOURCES

book: - Marlene M. Linderman, Art in the Elementary School (Dubuque, Iowa: William C. Brown & Co., 1974), pp. 170, 173.

visuals:
- Eric Bergman (M), Telea Polephemus
- McGregor Hone (M), The Grasshopper
- J. Tilson, Geometry (Reinhold Visuals - Surface #2)
- National Geographic photos
- works by Albrecht Durer, M. C. Escher, Mary Pratt (C), Suzanne Sutcliffe (M)

resources:
- Winnipeg Art Gallery
- Department of Education
- Assiniboine Park Zoo, Winnipeg

MATERIALS AND EQUIPMENT

- slide projector, slides
- 16 mm projector
- #2: white cartridge paper, pencil

APPROACH: DESIGN/ELEMENT TOPIC: Texture ART ACTIVITIES: Drawing, Collage

OBJECTIVES	FOCUS	EXPERIENCE AND ACTIVITIES
- #3: white cartridge paper, crayon - #4: natural textures, glue, scissors, oaktag		

APPROACH: DESIGN/ELEMENT TOPIC: Colour/Value ART ACTIVITIES: Painting

OBJECTIVES

The children shall:

- Demonstrate the ability to mix primary colours and develop a colour wheel.
- Observe how the use of colours can change the feeling of a picture.
- Observe the works of the Expressionist painters and interpret their uses of colour.

FOCUS

- Mixing primary colours to get secondary and tertiary colours
- Association of colours with various feelings

REFERENCES AND RESOURCES

book: - Marlene M. Linderman, Art in the Elementary School (Dubuque, Iowa: William C. Brown & Co., 1974), pp. 152-154.

visuals:
- Caroline Dukes (M), Hills
- Ivan Eyre (M), White Red River
- Andy Warhol, Flowers (Reinhold Visuals - Colour #5)
- examples of works by: Georges Roualt, Vincent van Gogh, Paul Gauguin, Paul Klee, Wassily Kandinsky, Jean-Paul Riopelle (C), Paul-Emile Borduas (C), Alfred Pellan (C), Don Reichert (M)

resources:
- Winnipeg Art Gallery
- Department of Education

EXPERIENCE AND ACTIVITIES

Have the children:

1. Begin each lesson by viewing and discussing slides with the teacher.

2. Colour Wheel

   - Develop a colour wheel in order to see colour relationships.
   - Place primary colours (red, yellow, blue) on chart.
   - Mix two primaries to get secondary colours (orange, green, purple).
   - Mix primary and secondary colours to get the tertiary colours (red-orange, yellow-orange, yellow-green, blue-green, blue-violet).

3. Colour Feeling

   - Divide into two groups. In each group, produce a painting, Group 1 using only primary colours and Group 2 using only secondary colours.
   - Discuss the differences in the emotive qualities of these paintings.

4. Expressionism

   - Study the works of the Expressionist painters. Discuss their use of colour.
   - Select an emotion (hate, jealousy, love, fear, etc.) and discuss the colours which they would use to express the emotion.
   - Produce a painting to depict that emotion.

APPROACH: DESIGN/ELEMENT TOPIC: Colour/Value ART ACTIVITIES: Painting

OBJECTIVES	FOCUS	EXPERIENCE AND ACTIVITIES
MATERIALS AND EQUIPMENT - slide projector, slides - #2, 3 and 4: white cartridge paper, tempera paint, brushes, water containers		

APPROA[illegible] DESIGN/ELEMENT TOPIC: Shape/Form ART ACTIVITIES: Drawing, Collage

OBJECTIVES

The children shall:

- Observe, describe and interpret positive and negative shapes.
- Develop a pattern for wrapping paper using large and small shapes.
- Observe and draw shadows on geometric forms.

FOCUS

- Positive shape
- Negative shape
- Variation of shape size
- Repetition of shape
- Variation in line weight
- Visual qualities of shadows

REFERENCES AND RESOURCES

book: - Marlene M. Linderman, Art in the Elementary School (Dubuque, Iowa: William C. Brown & Co., 1974), pp. 130-132.

visuals:
- Guy Montpetit (C), United
- Norval Morrisseau (C), Bear Fish
- J. Rosinquist, Ultraviolet Cars (Reinhold Visuals - Mass #18)
- works by Gordon Smith (C), Michael Snow (C), Ronald Bloor (C), Tony Tascona (M), Timothy Ray (C), Bruce Head (M), Dale Amundson (M)

resources:
- Winnipeg Art Gallery
- Department of Education

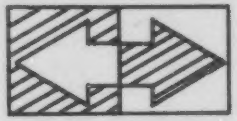
MATERIALS AND EQUIPMENT

- slide projector
- #1: construction paper, pencil, scissors, glue, white cartridge paper

EXPERIENCE AND ACTIVITIES

Have the children:

1. Reflection Picture
   - Each draw a silhouette (contour shape) of an object or geometric figure on a half-sheet of coloured construction paper.
   - Carefully cut out shapes, keeping both the figure (positive shape) and the background (negative shape).
   - On contrasting, full sheets of construction paper, glue positive and negative shapes, end-to-end, so that one side of the paper becomes a mirror image (reflection of the other:



   - Discuss their reflections, noting that the figure itself is always the positive shape and the background is the negative shape.
2. Wrapping Paper Pattern
   - Discuss various shapes that could be used for their paper (e.g., geometric, animal, human, etc.).
   - Select a shape for their pattern.
   - Experiment with their shape by repeating it horizontally, vertically, diagonally, etc.
   - Experiment with changing the weight of line for their shape (thick-thin-dark-light).

APPROACH: DESIGN/ELEMENT TOPIC: Shape/Form ART ACTIVITIES: Drawing, Collage

OBJECTIVES	FOCUS	EXPERIENCE AND ACTIVITIES
- #2: white cartridge paper, construction paper, felt pen, pencil - #3: white cartridge paper, charcoal, flashlight		- After experimenting, draw their pattern on a sheet of drawing paper. Use as wrapping paper for holiday gifts. (See Level 3-4, Theme: Holiday Gifts.) 3. Shadows - Study shadows on geometric forms, using a flashlight or spotlight. - Draw the forms and their shadows. - Emphasize light and dark values to describe shape.

APPROACH: DESIGN/ELEMENT TOPIC: Space ART ACTIVITIES: Drawing, Collage

OBJECTIVES

The children shall:

- Demonstrate the ability to depict the illusion of space by drawing large objects farther away.
- Understand that overlapping creates the illusion of space.
- Understand that colours and details fade as they get farther away.
- Be aware of parallel lines which appear to converge in space.

FOCUS

- Illusion of space on a two-dimensional surface
- Overlapping and diminishing colour and detail to achieve perspective
- New vocabulary: horizon line, vanishing-point, one-point perspective

REFERENCES AND RESOURCES

books: - Marlene M. Linderman, Art in the Elementary School (Dubuque, Iowa: William C. Brown and Co., 1974), pp. 163-166.

visuals:
- Lawren Harris (C), Clouds Lake Superior
- Kalvak (Inuit, C), Festival Dance
- H. Matter, Computer Numbers (Reinhold Visuals - Space #8)
- Film: "The Art of Seeing-Space" (Department of Education)
- works by Jack Butler (M), James Rosenquist

resources:
- Winnipeg Art Gallery
- Department of Education

EXPERIENCE AND ACTIVITIES

Have the children:

1. Begin each lesson by viewing and discussing slides with the teacher. View the film "The Art of Seeing-Space."

2. Placement on Background (Near-Far)
   - Discuss how they might show things that are close to them and farther away from them.
   - Discuss theme for collage; e.g., birds, fish.
   - Develop a collage of "near and far" from cut, construction-paper shapes, placing some higher and some lower on the paper.

3. Near-Far Overlap - Collage
   - Discuss theme for collage; e.g., kite flying.
   - Cut tissue paper shapes of different sizes. Paste smaller ones high on the paper and create a feeling of space by overlapping larger shapes in the foreground.

4. Near-Far - Diminishing Colour
   - Observe visuals showing the concept of colour and detail diminishing with distance.
   - Use chalk pastels on drawing paper to create a simple landscape showing the concept discussed.

5. One-Point Perspective
   - View telephone lines, railroad tracks, etc., converging to a common vanishing point.

APPROACH: DESIGN/ELEMENT **TOPIC:** Space **ART ACTIVITIES:** Drawing, Collage

<table>
<tr><th>OBJECTIVES</th><th>FOCUS</th><th>EXPERIENCE AND ACTIVITIES</th></tr>
<tr><td colspan="2">MATERIALS AND EQUIPMENT
- 16 mm projector
- slide projector, slides
- #2: construction paper, white cartridge paper, glue, scissors
- #3: tissue paper, white cartridge paper, glue, scissors
- #4: white construction paper, chalk pastels
- #5: white cartridge paper, pencil or charcoal</td><td>- View works of art showing one-point perspective.
- Do a sketch of one-point perspective, stressing lines converging on the horizon.
- Discuss the results.</td></tr>
</table>

APPROACH: DESIGN/PRINCIPLE   TOPIC: Composition   ART ACTIVITIES: Art Appreciation

OBJECTIVES

The children shall:

- Develop their perception by observing and describing visual qualities in works of art.

FOCUS

- Vocabulary: balance, variety, unity, rhythm, pattern and emphasis
- Art appreciation

REFERENCES AND RESOURCES

books:
- D. A. Lauer, Design Basics (New York: Holt, Rinehart and Winston, 1979).
- Marlene M. Linderman, Art in the Elementary School (Dubuque, Iowa: William C. Brown & Co., 1974), pp. 95-99.

visuals:
- Eric Bergman (C), Tranquility
- Henri Matisse, Nuit de Noel
- Kurt Schwitters, Merzbild
- works of Henri Matisse, Auguste Renoir, Georges Seurat, various Canadian artists

resources:
- Winnipeg Art Gallery
- Department of Education

MATERIALS AND EQUIPMENT

- slide projector, slides

EXPERIENCE AND ACTIVITIES

Have the children:

1. Art Appreciation
   - View works of various artists.
   - Discuss the elements of design in the painting and how they were used.
   - Discuss why the artist painted the composition this way.
   - Discuss the principles of design (balance, variety, unity, rhythm and emphasis) as guidelines for arranging space to form the composition.
   - View the art work from these principles of design.

(See Appendix E: Design Questions, and Art Appreciation section.)

APPROACH: DESIGN/PRINCIPLE TOPIC: Movement ART ACTIVITIES: Collage, Mobile

OBJECTIVES

The children shall:

- Describe line movement to a focal point.
- Demonstrate the understanding of movement in space by creating a mobile.
- Describe movement in music, in visual form.

FOCUS

- Lines leading to a focal point
- Air currents causing constant change in shapes and colours in a mobile
- Movement in music

REFERENCES AND RESOURCES

book: - David A. Lauer, Design Basics (New York: Holt, Rinehart and Winston, 1979), pp. 23, 126.

visuals:
- Jack Butler (M), Arctic Winter Pond
- Marc Chagall, Birthday (Reinhold Visuals - Movement #19)
- John O'Brien (C), Yacht Race Halifax
- illustrations of mobiles; e.g., works of Alexander Calder
- works by Jean-Paul Riopelle (C), Bertram Brooker (C), Wassily Kandinsky

resources:
- Winnipeg Art Gallery
- Department of Education

MATERIALS AND EQUIPMENT

- slide projector, slides
- #2: construction paper, string, yarn, glue, scissors
- #3: oaktag, cellophane, tissue paper, glue, scissors, needle, thread, wood or metal rod

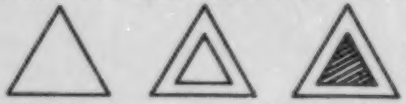
EXPERIENCE AND ACTIVITIES

Have the children:

1. Begin each lesson by viewing and discussing slides with the teacher.

2. Line Direction
   - Discuss the term "focal point."
   - Develop a design in which lines lead to a focal point (e.g., spider web).
   - Use string or yarn glued to construction paper to form the design.
   - Discuss their work.

3. A Mobile
   - Choose a geometric shape to make a tracer (may be two sizes) and, using coloured construction paper, cut out 24 pieces from the tracer.
   - Draw another shape inside each of the shapes and cut out the inside to form a "window":



   - Sandwich and glue a piece of tissue or cellophane between two of the "window" shapes.
   - Arrange shapes into three or four rows to find a pleasing composition.
   - String together with thread and needle, leaving a small space between each shape.
   - Tie all strung rows to the rod and balance the mobile on the rod.
   - Glue thread to the rod and hang mobiles.
   - Discuss the movement, the changing appearances, and changing colour schemes.

APPROACH: DESIGN/PRINCIPLE **TOPIC:** Movement **ART ACTIVITIES:** Collage, Mobile

OBJECTIVES	FOCUS	EXPERIENCE AND ACTIVITIES
- #4: record player, record, paper, pastels or crayons		4. Movement in Music - Listen to the rhythm and mood of a piece of music. - Draw a composition by moving an oil pastel or crayon on paper to the rhythm of the tune. - Discuss drawings in terms of the following questions. Do they have rhythm and movement? Can parts of the music be identified by looking at the drawings? Can the movement be emphasized by repeating colours, textures or shapes?

APPROACH: DESIGN/PRINCIPLE TOPIC: Balance ART ACTIVITIES: Collage, Drawing, Masks

OBJECTIVES	FOCUS
The children shall: - Apply symmetrical balance in nature to make collages and masks. - Express radial balance in nature, in visual form.	- Symmetry - Radial balance

REFERENCES AND RESOURCES

books:
- David A. Lauer, Design Basics (New York: Holt, Rinehart and Winston, 1979), pp. 34-62.
- Marlene M. Linderman, Art in the Elementary School (Dubuque, Iowa: William C. Brown & Co., 1974), p. 98.

visuals:
- Honoré Daumier, A Clown (Reinhold Visuals - Line #15)
- David Rice (M), Solar Circuit #2
- Tony Tascona (M), Prop Cycle
- National Geographic photos
- masks by Don Proch (M)

resources:
- Winnipeg Art Gallery
- Department of Education

MATERIALS AND EQUIPMENT

- slide projector, slides
- #2: magazines, construction paper, scissors, glue
- #3: white cartridge paper, tissue paper or felt, scissors, glue

EXPERIENCE AND ACTIVITIES

Have the children:

1. Begin each lesson by viewing and discussing slides with the teacher.

2. Magazine Collage of Symmetrical Balance
   - Observe symmetrical balance in trees, butterflies, leaves, etc.
   - Realize that both halves of the object are the same.
   - Cut out examples of symmetrical balance from magazines and display.

3. Cut or Torn Paper or Felt Collage
   - Cut or tear pairs of shapes from coloured construction paper, tissue paper or felt.
   - Arrange the shapes on white paper background until symmetrical balance is achieved.
   - Glue the shapes down.
   - Discuss the results.

4. Paper Bag Mask
   - View illustrations of masks. Note that they are symmetrically balanced and express emotion.
   - Draw a working sketch of a mask, stressing symmetrical balance in the face.
   - Colour with oil pastels and use this as a guide in cutting outline and shapes of features from coloured construction paper.
   - Glue shapes onto paper bag to form a mask.
   - Cut out eyes, etc.
   - Model the masks.

APPROACH: DESIGN/PRINCIPLE TOPIC: Balance ART ACTIVITIES: Collage, Drawing, Masks

OBJECTIVES	FOCUS	EXPERIENCE AND ACTIVITIES
- #4: white cartridge paper, pencil, oil pastels, paper bags, scissors, glue - #5: fingerpaint, paper, felt pen		5. Radial Balance - Observe radial balance in nature (fruit, flowers, rings of a tree, leaves). - Draw a circle with felt pen three times the size of an orange on the paper. - Look carefully at the cross-section of a citrus fruit. - Draw the main lines of the pattern of the cross-section inside the circle. - Add the detail of the pattern, concentrating on line, shape, texture. - Discuss the internal structure of this organic shape.

APPROACH: DESIGN/PRINCIPLE TOPIC: Rhythm/Repetition ART ACTIVITIES: Drawing

OBJECTIVES

The children shall:

- Develop their perception by observing and using visual qualities in works of art.
- Express the concept of rhythm in a pattern design.
- Develop a design using repeated line.

FOCUS

- Art appreciation
- Vocabulary: rhythm, repetition, pattern, movement, variation
- Line repetition, rhythm

REFERENCES AND RESOURCES

books:
- David A. Lauer, Design Basics (New York: Holt, Rinehart and Winston, 1979), pp. 138-148.
- Marlene M. Linderman, Art in the Elementary School (Dubuque, Iowa: William C. Brown & Co., 1974), p. 170.
- Appendix E: Design Questions

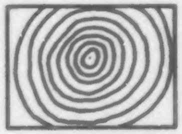
visuals:
- A. Brody, Falling Leaves (Reinhold Visuals - Movement #1)
- Ross Hansen (C), Plate
- works of Bridgett Reilly, Victor Vasarelly, Jacques Hurtubuise (C)
- National Geographic photos
- Navajo rugs

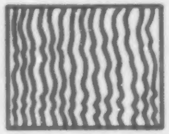
resources:
- Winnipeg Art Gallery
- Department of Education
- Museum of Man and Nature, Winnipeg

EXPERIENCE AND ACTIVITIES

Have the children:

1. Art Appreciation
   - View works of various artists.
   - Discuss the patterns they observe and the repetition of the pattern. Is it regular or irregular?
   - Why did the artists create their work this way?
   - What is being repeated: colour, line, texture, motif?
2. Pattern
   - Create a pattern by repeating a shape within a shape.
   - Create rhythm in the pattern by adding two colours.
   - Alternate the colours on the positive and negative shapes.
   - Note that this repetition and colour choice can affect rhythm, movement and pattern.
3. Movement with Line - Op-Art
   - Create a drawing by using line only.
   - Repeat the same line in such a way that it suggests rhythm.
   - Discuss their designs and note that repetition is used in Op-Art.





APPROACH: DESIGN/PRINCIPLE TOPIC: Rhythm-Repetition ART ACTIVITIES: Drawing

<table>
<tr><th>OBJECTIVES</th><th>FOCUS</th><th>EXPERIENCE AND ACTIVITIES</th></tr>
<tr><td colspan="2">MATERIALS AND EQUIPMENT
- #1: slide projector, slides
- #2: white cartridge paper, oil pastels
- #3: white cartridge paper, felt pens</td><td></td></tr>
</table>

APPROACH: DESIGN/PRINCIPLE TOPIC: Contrast ART ACTIVITIES: Painting, Collage

OBJECTIVES

The children shall:

- Develop their perception by observing and using contrasts in works of art.
- Create paintings using only complementary colours.
- Create textural collages.

FOCUS

- Art appreciation
- Vocabulary: value, contrast, rhythm, movement
- Contrasts within the elements; e.g., texture, colour, etc.

REFERENCES AND RESOURCES

books:
- David A. Lauer, Design Basics (New York: Holt, Rinehart and Winston, 1979).
- Marlene M. Linderman, Art in the Elementary School (Dubuque, Iowa: William C. Brown & Co., 1974), p. 99.

visuals:
- Michael Bigger (M), Untitled
- Emily Carr (C), Wood Interior
- H. Hilscher, Circus Poster (Reinhold Visuals - Colour #24)
- National Geographic photos
- works by various Canadian artists

resources:
- Winnipeg Art Gallery
- Department of Education

MATERIALS AND EQUIPMENT

- #1: slide projector, slides
- #2: white cartridge paper, tempera paints, brushes, water containers
- #3: heavy cardboard, paper, natural textures, scissors, glue

EXPERIENCE AND ACTIVITIES

Have the children:

1. Art Appreciation
   - View works of various artists.
   - Discuss the contrasts they observe: happiness - sadness (mood); rough - smooth (texture): slow - fast (movement); shallow - deep (space); cool - warm (colours).
   - Discuss how the contrasts are achieved.
2. Colour Contrast
   - Discuss complementary colours (red and green, orange and blue, yellow and violet).
   - Create a painting using only complementary colours.
   - Discuss the paintings. What feelings of contrast have been created?
3. Textural Contrast
   - Discuss textural contrasts: hard - soft; shiny - dull; smooth - rough; fuzzy - prickly.
   - Select a pair of textural contrasts.
   - Make collages using fabric, found objects, sandpaper, aluminum foil, paper, etc., in order to depict textural contrast.
   - Discuss the collages. Were they successful? Why?

grades 5–6

theme

APPROACH: THEME

TOPIC: Ourselves;
The Human Head

ART ACTIVITIES: Drawing, Painting, Clay

OBJECTIVES

The children shall:

- Develop visual sensitivity by analysing the human face and drawing it.
- Develop skills in art appreciation by recognizing and describing differences and similarities of portraits done in different styles and in various media.
- Develop some control of drawing, painting and clay media.

FOCUS

- Portraits:
  - oldest and most common theme in art
  - realism versus non-realism
- North West Coast Native masks

EXPERIENCE AND ACTIVITIES

Have the children:

1. Drawing - Self-Portraits
   - Study the proportions of their own faces through touch and use of a small mirror.
   - Make rapid line drawings of their own faces. Explore other drawing techniques.
   - Using their favourite drawing medium, draw more in-depth self-portraits. Frame them.
   - View and discuss self-portraits by famous artists.
2. Paintings
   - View and discuss 10-15 portrait paintings of various eras and styles (see visual references). Discuss differences and similarities between realistic, abstract, impressionistic and expressionistic styles.
   - From a photograph of a person (see NFB, Call Them Canadians), paint realistic, abstract and expressionistic pictures of this person.
3. Clay Modelling
   - View and discuss North West Coast Native masks (see Hawthorn, Kwakiutl Art). Note their realistic and exaggerated characteristics. Discuss facial exaggeration.
   - Make clay masks. Place 12-mm-thick clay slabs on wads of newspaper. Shape into faces. Model realistic or exaggerated self-portraits. Use mirrors and/or touch their own faces for reference.
   - Fire and glaze.

REFERENCES AND RESOURCES

books:
- Audrey Hawthorn, Kwakiutl Art (Vancouver: Douglas and McIntyre, 1979).
- National Film Board of Canada, Call Them Canadians (Ottawa: Queen's Printer, 1968).
- other books on the art of North West Coast Natives

visuals:
- any portraits can be used. Good examples can be found in the work of the following artists: Leonardo da Vinci, Albrecht Durer, Rembrandt, Auguste Renoir, Vincent van Gogh, Paul Gauguin, Amedeo Modigliani, Oskar Kokoschka, Edward Munch, Pablo Picasso, Joan Miro, Andy Warhol, Alex Colville (C), Ken Danby (C), Esther Warkov (M), Luella Levitt (M), Luthor Pokrant (M)

APPROACH: THEME

TOPIC: Ourselves;
The Human Head

ART ACTIVITIES: Drawing, Painting, Clay

OBJECTIVES	FOCUS	EXPERIENCE AND ACTIVITIES
MATERIALS AND EQUIPMENT - #1 and 2: drawing and painting supplies, small mirror - #3: clay, clay tools, kiln, newspapers		

APPROA[illegible] THEME

TOPIC: Ourselves and the Physical Environment; A Tree Throughout the Seasons

ART ACTIVITIES: Drawing, Printmaking, Colla[illegible]

OBJECTIVES

The children shall:

- Explore a variety of media to express ideas and impressions of trees.
- Develop visual and tactile perception of the trees in their environment.
- Understand how artists explore various qualities of their media.

FOCUS

- Seasonal changes in appearance of a tree
- Visual and tactile perceptions of a tree
- Trees as a strong theme in Canadian art, especially in the work of the Group of Seven, Emily Carr and Lemoine Fitzgerald

REFERENCES AND RESOURCES

books:
- Henry C. Pitz, How to Draw Trees (New York: Watson-Guptill Pub., 1972).
- D. Shadbolt, The Art of Emily Carr (Toronto: Clarke Irwin/Douglas and McIntyre, 1979).
- J. Speight, "Twigs to Trees," School Arts (Nov. 1973), pp. 22-23.
- H. Town and D. P. Silcox, Tom Thomson: The Silence and the Storm (Toronto: McClelland and Stewart Ltd., 1971).

visuals:
- works by Lemoine Fitzgerald (M), A. Y. Jackson (C), Emily Carr (C), Ernest Lindner (C), Ivan Eyre (M), Joanne Kelly (M)

MATERIALS AND EQUIPMENT

- #2, 3, 4 and 5: drawing and painting materials
- #3: printmaking supplies, lino or wood blocks, carving tools, ink, paper, brayers

EXPERIENCE AND ACTIVITIES

Have the children:

1. Introduction
   - Choose a tree or trees near the school for special study. Explore the tree through touch, sight and smell. Gather information about the tree's species, age, history, etc.
2. Autumn Colours
   - Gather autumn leaves from the tree. In the classroom, practice mixing tempera colours to match the leaf colours.
   - View and discuss autumn paintings by Tom Thomson (see Town and Silcox, Tom Thomson: The Silence and the Storm).
   - Paint abstract or expressionistic paintings of the autumn tree.
3. Block Printmaking
   - View and discuss drawings or paintings of trees in the winter; e.g., those by Lemoine Fitzgerald.
   - Acquire small branches to examine and draw (see Speight, "Twigs to Trees").
   - Do line drawings of the branch from different views. Transform into imaginative tree drawings. Plan drawings for linoleum or wood block prints.
   - Transfer the tree drawings to blocks. Carve and print. (See also Level 5-6, Media: Printmaking 2.)

APPROACH: THEME

TOPIC: Ourselves and the Physical Environment; A Tree Throughout the Seasons

ART ACTIVITIES: Drawing, Printmaking, Collage

OBJECTIVES	FOCUS	EXPERIENCE AND ACTIVITIES
		4. Outdoor Sketching - View and discuss work of Emily Carr (see Shadbolt, The Art of Emily Carr). - Prepare sketch pads suitable for outdoor sketching. - Go outside at different times of the year to view and discuss the special qualities of the tree in each season. - Using a favourite drawing medium, draw the tree from many angles. 5. Rubbings and Collage - Make texture rubbings of all the different parts of the tree. Use a variety of colours. - Assemble rubbings into a group collage of the tree.

APPROACH: THEME

TOPIC: Ourselves and Our Physical Environment; People's Influence on the Environment

ART ACTIVITIES: Environmental Art

OBJECTIVES

The children shall:

- Develop awareness of how people affect their environment.
- Enhance the quality of an environmental space by designing and producing an art work for it.
- Refine skills in the use of tools and materials.

FOCUS

- Use of environment
- An art installation to enhance the environment

REFERENCES AND RESOURCES

- locations which have environmental art pieces: other schools and public buildings in the area, University of Manitoba campus, Festival du Voyageur (snow sculptures), Manitoba Centennial Concert Hall (banners), public parks and playgrounds

Visuals: - works by Dale Amundson (M), Tony Tascona (M), John Nugent (C), Michael Truelove (C), Doug Bentham (C), Michael Hayden (C)

MATERIALS AND EQUIPMENT

- dependent upon activity chosen

EXPERIENCE AND ACTIVITIES

Have the children:

1. Plan an Art Installation
   - View and/or discuss the concept of an environmental art piece: sculpture, mural, banners, super graphics, totem pole, snow sculpture, etc. (See also Level 5-6, Media: Sculpture and Construction and Level 5-6, Media: Collage and Mosaics.)
   - Choose a location for an art installation.
   - Where possible, visit places that already have environmental art pieces. View and discuss.
   - Establish the medium and scale for own piece.
   - Research the topic carefully in libraries and by talking to artists.
   - Make drawings and rough plans for various interpretations of the idea. View and discuss. Choose the best plan.
2. Create the Art Work
   - Discuss, list and sequence all the steps and tasks involved in producing the piece. Draw up a rough schedule.
   - Accept appropriate responsibilities.

Note: Big projects take a lot of time. Be prepared to be patient and to work consistently throughout all the stages.

3. Install the Art Work
   - If necessary, seek professional advice from an appropriate tradesperson or artist regarding the final installation. Install the art work.
   - Have an official opening ceremony.

APPROACH: THEME

TOPIC: Integrated Curriculum: Social Studies - Manitoba's Past

ART ACTIVITIES: Drawing

OBJECTIVES

The children shall:

- Explore various ways of observing, analysing and drawing objects, shapes and scenes in their environment.
- Develop and refine drawing techniques.
- Through art activities, develop an awareness of some of Manitoba's past history and life style.

FOCUS

- Enhancing artistic expression:
  - analysing objects from different viewpoints
  - exploring surface textures
  - using light and dark
  - exploring perspective
- Manitoba's past as a rich source of subject matter for artistic exploration, examination and expression

REFERENCES AND RESOURCES

book: - Philip Barker, The Road Home (Englewood Cliffs, N. J.: Prentice-Hall, 1976).

visuals: - works by Arthur Horsfall (M), Pauline Bontel (M)

video-recordings: - Manitoba Department of Education, Putting Things in Perspective, 1982.

resources: - things of historical value in the environment
- Department of Cultural Affairs and Historical Resources, Museums in Manitoba 1981: A Guide to Over 100 Museums (pamphlet available from Manitoba Museum of Man and Nature)

MATERIALS AND EQUIPMENT

- drawing supplies
- sketch books

EXPERIENCE AND ACTIVITIES

Have the children:

1. Field Trip
   - Participate in an excursion to look for "old" things in the environment. Where possible, collect "old" objects; e.g., farm and kitchen machinery and gadgets, old clothing, sports equipment, etc.
2. Still-Life Drawing
   - Examine old objects from all viewpoints.
   - Draw the objects from a variety of unusual angles. (See also Level 3-4, Design: Line.)
3. Perspective
   - Develop a basic understanding of perspective.
   - Practice drawing scenes of old buildings. Use knowledge of basic perspective. Refer to Putting Things in Perspective. (See also Level 5-6, Media: Architecture and Environmental Studies.)
4. Sketching
   - Make sketch books.
   - Choose a scene to draw; e.g., old barns, building machines, an area of the town or city, a museum display, etc. (see Barker, The Road Home).
   - Use line drawings to collect as much visual information about the subjects as possible.
   - Make drawings of overall scene and its details.

OBJECTIVES	FOCUS	EXPERIENCE AND ACTIVITIES
		Practice drawing in perspective. (See also Level 5 and 6, Media: Drawing, and Design: Space.) 5. Interiors - Make charcoal drawings of an imaginary interior, lit by firelight or a simple oil lamp. Exaggerate light and dark. 6. Surface Textures - Make rubbings of old surface textures; e.g., all the textures found in an old building. - Assemble rubbings into a collage.

APPROACH: THEME

TOPIC: Integrated Curriculum: Science - Forces and Motion

ART ACTIVITIES: Kinetic Sculptures

OBJECTIVES

The children shall:

- Explore and experiment with unusual materials for creating art.
- Develop the ability to work creatively with limited materials and natural forces.
- Understand how artists develop ideas through using interesting materials.
- Apply scientific knowledge to expression in art.

FOCUS

- Newton's third law of motion: To every action there is an equal and opposite reaction
- Natural and manufactured forces which make sculptures "come alive": wind, air currents, temperature changes, water, gravity, magnets, electricity, mechanical forces, etc.
- Expressive nature of kinetic sculpture when based on an understanding of motion

EXPERIENCE AND ACTIVITIES

Have the children:

1. Wind and Air Currents
   - Examine and discuss the effects of wind and air currents. Discuss ways of using this force in art; e.g., kites, mobiles, wind chimes, pinwheels, flags, etc.
   - Research an activity, such as building kites, mobiles or wind chimes. Then, do the activity.
2. Other Natural Forces
   - Discuss other natural forces: flowing water, gravity, temperature changes.
   - Construct a simple sculpture that uses one or all of these forces. Use imagination!
3. Kinetic Toys
   - Paint, decorate and change old battery or key-operated toys into kinetic sculptures.
4. Mechanical Forces
   - Discuss mechanical forces and objects that can produce them; e.g., springs, elastics, bicycle pedals, egg beaters, record players, gears, etc.
   - Collect old gadgets and machines and other devices to be used in a kinetic sculpture. Keep safety in mind. Discard anything dangerous.
   - Examine and operate the collection.

REFERENCES AND RESOURCES

books:
- Laura H. Chapman, Approaches to Art in Education (New York: Harcourt, Brace, Jovanovich, Inc., 1978), pp. 289-290.
- Angiola Churchill, Art for Preadolescents (Toronto: McGraw-Hill Book Co., 1971), pp. 329-340.

visuals: - Dale Amundson (M), Timothy Ray (M)

MATERIALS AND EQUIPMENT

- #1: paper, thin sticks, string for kites and mobiles, clay and/or metal for chimes, cloth for flags
- #2, 3, 4 and 5: old machine parts with wheels and gears, simple electric motors; e.g., old record players, old

APPROACH: THEME

TOPIC: Integrated Curriculum: Science - Forces and Motion

ART ACTIVITIES: Kinetic Sculptures

OBJECTIVES	FOCUS	EXPERIENCE AND ACTIVITIES
aquarium pump (to make bubbles), old battery or key-operated toys - #5: drawing supplies		5. Kinetic Sculpture - Draw up a variety of plans and designs for a group sculpture using the collected parts. View and discuss plans. - Choose the most appropriate plan. Assemble sculpture.

APPROACH: THEME

TOPIC: Integrated Curriculum: Language Arts and Social Studies - Native Studies Slide Show

ART ACTIVITIES: Puppets, Mural, Slide Show

OBJECTIVES

The children shall:

- Research the past as a source for themes in their art.
- Communicate ideas by organizing and sequencing visual expression.
- Develop skills in audio-visual presentations.

FOCUS

- Life in a Plains Indian family of long ago:
  - roles and relationships among family members
  - rituals and ceremonies
  - clothing: how it was made, what it looked like
  - food, cooking and utensils
  - shelter
- Art and craft in objects for everyday use

REFERENCES AND RESOURCES

books:
- Maria Campbell, People of the Buffalo: How the Plains Indians Lived (Vancouver: J. J. Douglas Ltd., 1976).
- Department of Indian and Northern Affairs, Central Cree and Ojibway Crafts (Ottawa: Information Canada, 1974). 9 titles.

MATERIALS AND EQUIPMENT

- #1: puppets: cardboard, brass fasteners, cloth, leather and fur scraps, beads, yarn, glue, scissors; crayons and painting supplies
- #2: painting supplies
- #3: 35 mm camera, 1-3 rolls high speed (200-400 ASA) colour slide film, tape recorder, slide projector

EXPERIENCE AND ACTIVITIES

Have the children:

1. Puppets
   - Research the topic of a Plains Indian family of long ago (see Campbell, People of the Buffalo).
   - View and discuss pictures and/or examples of clothing, shelter and household artifacts (see Central Cree and Ojibway Crafts).
   - Each choose a person from an imaginary family. Use this person as a model to create a cardboard puppet with movable limbs. Strive for authentic appearance and dress.

2. Story Line
   - Review the research information. Outline a story for a slide show about a family from long ago.
   - Produce a large mural or paint a series of background scenes for the story.
   - Practice manipulating the puppets with the backgrounds. Make props where necessary.
   - Finalize a script.

3. Photographing a Slide Show
   - Use a 35 mm camera and high-speed slide film. Place the mural or backgrounds in a location with consistent bright lighting.
   - Act out the scenes with the puppets. Photograph several versions of each scene.
   - Make and photograph title, credits and ending slides.

APPROA[illegible] THEME

TOPIC: Integrated Curric[illegible]lum: Language Arts and Social Studies - Native Studies Slide Show

ART ACTIVITIES: Puppets, Mural, Slide Show

OBJECTIVES	FOCUS	EXPERIENCE AND ACTIVITIES
		- Have film processed. - View slides. Sequence and edit. - Narrate and tape the script. - Produce or tape background music.

medium

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APPROACH: MEDIUM TOPIC: Drawing 1

OBJECTIVES

The children shall:

- Develop visual awareness through viewing and discussing drawings by artists, teacher and children.
- Recognize that drawing requires close observation of the subject.
- Experiment with media in drawing expressive lines and recognize the expressiveness of line in the drawings of artists, teacher and children.
- Experiment with media in making contour drawings and gesture drawings.

FOCUS

- Variety of subject matter for sketching
- Close observation of details of texture and pattern in natural things (shells, flowers, tree bark, rocks)
- Observation and study of proportion and perspective in sketching
- Line expression in gesture drawing
- Unity, balance, negative and positive space in a composition

REFERENCES AND RESOURCES

books:
- Patricia Collins, Motion (New York: McGraw-Hill, 1974).
- Bryan Holme, Drawings to Live With (New York: Viking Press, 1966).
- Time-Life Series, The World of Delacroix and The World of Van Gogh (New York: Time, Inc., 1965, 1967).
- Frank Wachowiak, Emphasis Art (New York: Thomas Y. Crowell, Inc., 1977), pp. 74-100.

EXPERIENCE AND ACTIVITIES

Have the children:

1. Sketching with Pencil, Conte Crayon
   - Make sketch books with 10-20 pages of cartridge paper each.
   - View sketches by artists, pages from artists' sketch books; e.g., Delacroix, van Gogh (Time-Life series) and Manitoba artist Lemoine Fitzgerald.
   - In the library, research the childhoods and youths of artists, and their attitudes and habits regarding sketching and drawing practice.
   - Sketch the view from the window; go outside to sketch neighbourhood scenes.

2. Drawing Figures, Still-Lifes with Charcoal, Crayon
   - Make contour drawings of a classmate posing, or of objects in the classroom.
   - Make enlargement drawings of an object or a detail(s) of it (skate, bicycle, plant, etc.).
   - Experiment with arranging drawings on the paper to produce interesting positive/negative spaces.

3. Gesture Drawings with Paint and Brush, with Charcoal
   - Draw with charcoal, a classmate in an action pose (throwing a ball, jumping, crouching).
   - Draw a classmate in a clown costume in a comical pose. View Daumier's The Clown (brush and water colour).

APPROACH: MEDIUM TOPIC: Drawing 1

<table>
<tr><th>OBJECTIVES</th><th>FOCUS</th><th>EXPERIENCE AND ACTIVITIES</th></tr>
<tr><td colspan="2">visuals:
- Honoré Daumier, The Clown
- Lemoine Fitzgerald (M), Doc Snyder's House
- Vincent van Gogh, Cypresses
- Tom Thomson (C), Jack Pine
- drawings by teacher and children
- works by Leonardo da Vinci, Pieter Bruegel, Käthe Kollwitz, Sheila Butler (M), Caroline Dukes (M), Nancy Edell (M)
resources:
- costumes for classmate models
- natural objects (plants, still-life objects) to draw</td><td rowspan="2">- Draw the gesture of a plant (e.g., split-leaf philodendron) or a tree. View drawings of trees by Tom Thomson, Vincent van Gogh, etc.
- Draw animals in action. View photographs and drawing of animals in motion (see Collins, Motion).</td></tr>
<tr><td colspan="2">MATERIALS AND EQUIPMENT
- newsprint, construction and cartridge paper, pencils, crayons, conte crayon, charcoal, paints and brushes, water, containers</td></tr>
</table>

APPROA MEDIUM TOPIC: Drawing 2

OBJECTIVES

The children shall:

- View examples of drawings in which value is obtained from cross-hatching.
- Experiment in drawing with obtaining value by cross-hatching in:
  a) a value chart,
  b) drawings from life.
- View examples of drawings in which value is obtained by massing dots or points (pointillism).
- Experiment with the pointillist technique with a variety of media: pen, ink, brush, crayon, paint and twigs/reeds.

FOCUS

- Cross-hatching and pointillism with different tools (pen, brush, twigs) to achieve value
- A measured grading of value from light to dark
- Defining a shape in pointillism

EXPERIENCE AND ACTIVITIES

Have the children:

1. *Cross-Hatching*
   - View the illustrations in Sendak, *Where the Wild Things Are*.
   - Study and discuss the use of cross-hatching.
   - Make cross-hatched drawings on cartridge paper; e.g., "Tiny Wild Things" or "Tiny Strange Beings." Use pen and ink.
   - Make drawings with cross-hatching with various media: pencil, conte crayon.
   - View and discuss drawings by Manitoba artist Lemoine Fitzgerald which have cross-hatching.
   - Draw a scene from the window, using cross-hatching to obtain value.

2. *Pointillism*
   - View and discuss conte crayon drawings by Georges Seurat.
   - Note that value is obtained by the graduated massing of dots (points).
   - Study pictures in the newspaper, using a magnifying glass. Note the massing of dots to obtain value.
   - Make drawings on small paper, using the pointillist technique to obtain value; e.g., a bird, a still-life.
   - Use pen and ink/pencil/felt pens.

REFERENCES AND RESOURCES

books:
- Marlene M. Linderman, *Art in the Elementary School* (Dubuque, Iowa: Wm. C. Brown & Co., 1974), p. 135.
- Maurice Sendak, *Where the Wild Things Are* (New York: Thomas Y. Crowell, Inc., 1977).

visuals:
- Lemoine Fitzgerald (M), *Trees in the Park*
- Georges Seurat, *Seated Man*, *La Grande Jatte*
- drawings with pointillism or cross-hatching by teacher and children
- works by Charlotte Werner (M), Janis Diner (M)

APPROACH: MEDIUM TOPIC: Drawing 2

OBJECTIVES	FOCUS	EXPERIENCE AND ACTIVITIES
MATERIALS AND EQUIPMENT - newsprint, construction, kraft and cartridge papers - #1: pencil, conte crayon, crayon - #2: pen, ink, paint, pencil, felt pens, magnifying glass - #3: points, brushes		3. Pointillism with Brush and Paint - From a classmate model, make drawings, then paint with a pointillism technique (see Linderman, Art in the Elementary School). - Use the tip of the brush to make quite large points/dots/dabs, on kraft paper or cartridge paper. - Paint the first dot in the middle and gradually extend the masses of dots until the shape of the body is defined. (View Fitzgerald, Trees in the Park; Seurat, La Grande Jatte.) - Experiment with obtaining value by increasing the number of dots at certain places to define the forms; e.g., the folds of the clothing, other places.

APPROACH: MEDIUM TOPIC: Painting

OBJECTIVES	FOCUS	EXPERIENCE AND ACTIVITIES
The children shall: - Develop visual awareness through viewing and discussing examples of paintings by artists, teacher and children. - Increase skills in the use of brush and other tools in painting. - Increase skills in applying elements of art (line, colour, shape, etc.) and principles of art (composition, balance, centre of interest, variety, etc.) when planning and making a painting.	- Viewing and discussing many paintings in a variety of styles; Modern, Abstract, Realistic, Classical Renaissance, Landscape, Portrait, Cave Painting, Inuit, Native Indian, Oriental - Experiments with painting tools in making a variety of expressive marks - Use of opaque tempera and transparent water colours - Creation of textural effects with tools and use of different painting surfaces (assorted papers, cloth and cardboard) - Mixing of colours, making tints of colours, making shades of colours - The emotional qualities of colours and lines	Have the children: 1. Appreciation - Share with each other books on paintings by famous artists (from the school library and public libraries). - Take a tour of the Winnipeg Art Gallery. - Listen to and read stories about artists. - Make a class presentation on a Canadian/ Manitoban artist. - Meet with an artist or art student. 2. Investigating Media - Use brushes, twigs, cardboard strips to paint a portrait (self or classmate). - Use only the primary colours to paint an object or objects. - Use one colour only to make a monochromatic painting (winter landscape, birds, etc.). Add increasing amounts of white to make graduated tints of the chosen colour. - Use more than one media: crayon and paint, charcoal and paint, India ink and paint, etc. (See Wachowiak, Emphasis Art, Tempera India Batik, pp. 109-114.) - Make a crayon encaustic painting. (See Emphasis Art, pp. 127-130.) - Paint a landscape with transparent water colours.

REFERENCES AND RESOURCES

books:
- Frank Wachowiak, Emphasis Art (New York: Thomas Y. Crowell, Inc., 1977), pp. 109, 115, 127.
- Time Life Series, The World of . . . da Vinci, van Gogh, etc. (New York: Time, Inc., 1965, 1968).

APPROACH: MEDIUM TOPIC: Painting

OBJECTIVES | FOCUS | EXPERIENCE AND ACTIVITIES

visuals:
- paintings by Alex Colville (C) and Ken Danby (C)
- works by Group of Seven
- works by Claude Monet, Rembrandt, Ivan Eyre (M), Esther Warkov (M)
- representative styles; e.g., Inuit, Oriental, Cave paintings

resources:
- tour of Winnipeg Art Gallery and other Manitoba galleries
- visit from an artist

MATERIALS AND EQUIPMENT

- construction and kraft paper, paints (tempera water colours), crayon, charcoal, cardboard strips, sponges
- #2: muffin tin, electric fry pan, India ink

3. Group Painting
   - Discuss imaginatively all aspects of a possible theme for a group painting (e.g., Manitoba Marathon, Transportation). See Wachowiak, Emphasis Art, pp. 115-117.
   - Determine choice of media, division of space and individual contribution to the group work.
   - In groups of three or four, paint directly onto the mural or paint individual contributions and glue to mural.

APPROACH: MEDIUM TOPIC: Printmaking 1

OBJECTIVES

The children shall:

- Understand and experience the printmaking process whereby a reverse image is obtained of:
  - a) a drawing done with finger paint,
  - b) an inked or painted cutaway and peeled corrugated cardboard "block,"
  - c) a cardboard block of glued-on cardboard shapes.
- Appreciate the unique "look" of a print, and be able to identify this "look" in prints by artists.

FOCUS

- Simplicity of shapes, images or design
- Reverse images
- Arrangement of collographs

EXPERIENCE AND ACTIVITIES

Have the children:

1. Finger-Paint Print
   - In finger paint, on a shiny surface (e.g., arborite desk-top), make a gesture drawing of a classmate in an action pose.
   - Lay papers on the drawings. Pull prints.
   - Do several of these, having different models assume different poses.
   - Use dark-coloured paint and print on newsprint.
   - Use white paint and print on black kraft paper.
2. Print from a Corrugated Cardboard Block
   - View an example of both a block and a print made from the block.
   - Cut shapes from blocks 30 cm x 15 cm.
   - Peel the top paper away to reveal the corrugated ridges.
   - Cut and peel, keeping in mind a balance of the plain and patterned areas.
   - Roll ink/paint with brayer over the blocks and pull prints.
3. Collograph
   - View collographs in Wachowiak, Emphasis Art.
   - Share ideas about subjects which would be good for collographs.
   - Cut shapes from fine cardboard. Glue onto heavier cardboard.
   - Use string, found objects. Glue to blocks.

REFERENCES AND RESOURCES

books:
- Bryan Holme, Drawings to Live With (New York: Viking, 1966).
- Frank Wachowiak, Emphasis Art (New York: Thomas Y. Crowell, Inc., 1977), pp. 166-171.

visuals:
- examples of monoprints, collographs and the blocks from which they were made by teacher and children
- reproduction of prints by artists: Rembrandt, Pablo Picasso, Lemoine Fitzgerald (M), Ted Howorth (M), David Umholtz (M), Bill Lobchuk (M)

APPROACH: MEDIUM TOPIC: Printmaking 1

OBJECTIVES	FOCUS	EXPERIENCE AND ACTIVITIES
MATERIALS AND EQUIPMENT - newsprint, paint, liquid detergent, assorted papers, drawing tools, brayers, cookie trays for paints, water-based printing ink - #1: finger paint, arborite desk-top or piece of masonite, kraft paper, various drawing tools - #2: corrugated cardboard, scissors, knives - #3: cardboard of various weights, found objects (string, lace, etc.), glue, cotton if printing banners		- Roll ink/paint onto the blocks. Pull prints. - Make five or six prints for celebrations (e.g., Christmas). - Experiment with printing on a variety of papers (e.g., tissue, paper serviettes) and cloth. - Make a group print on cloth (a decorative banner), with each child contributing three or four prints from his/her block.

APPROACH: MEDIUM TOPIC: Printmaking 2

OBJECTIVES

The children shall:

- Develop visual awareness through viewing and discussing prints made from linoleum blocks and/or wood blocks by artists, teacher and children.
- Discuss examples of prints and the linoleum block or wood block from which they were made.
- Learn the vocabulary associated with making a lino-cut/wood-cut.
- Experiment with mallet and chisels, hammer and nails, found objects by making a drawing/design on a linoleum/wood block.
- Experience cutting linoleum/wood with gouges.

FOCUS

- Preliminary sketches/drawings to provide clarification of ideas for printmaking
- Safe use of tools - gouges, knives, chisels always directed away from one's body
- The variety of lines and marks that various tools make
- Comparison of the lines and marks on the block with those on the resultant print
- The characteristics of lino-cuts/wood-cuts, compared with other forms of printmaking

REFERENCES AND RESOURCES

books:
- Bryan Holme, Drawings to Live With (New York: Viking, 1966).
- Harry Sternberg, Woodcut (New York: Pitman, 1962).
- Frank Wachowiak, Emphasis Art (New York: Thomas Y. Crowell, Inc., 1977), pp. 53-55, 177-181.

EXPERIENCE AND ACTIVITIES

Have the children:

1. Lino Block
   - See a demonstration of lino cutting, noting safety procedures. Heating linoleum with a warm iron will make it easier to cut.
   - Learn the associated vocabulary; e.g., block, bench-hook, vise, mallet, gouges.
   - Make designs on blocks (approximately 12 cm x 12 cm) with a hammer/mallet and nails/chisels.
   - Roll ink/paint on blocks with a brayer and pull prints.

2. Viewing and Discussing Lino-Cuts and Wood-Cuts
   - View children's lino-cuts in Wachowiak, Emphasis Art.
   - View artists' wood-cuts: Escher, Sky and Water; Munch, The Scream.
   - Books: Japanese wood-cuts in Holme, Drawings to Live With; Sternberg, Woodcut.

3. Lino-Cutting with Gouges
   - Secure the block (soft wood such as pine or basswood) in a vise or bench-hook.
   - Make designs/pictures with mallet and chisels and/or wood-cut gouges.
   - Roll up and print.

APPROACH: MEDIUM TOPIC: Printmaking 2

OBJECTIVES	FOCUS	EXPERIENCE AND ACTIVITIES

visuals:
- lino-cuts, wood-cuts by teacher and children
- M. C. Escher, Sky and Water
- Edvard Munch, The Scream
- works by Albrecht Durer, Rembrandt, Henri de Toulouse-Lautrec, Henri Matisse

MATERIALS AND EQUIPMENT

- newsprint, newspapers, construction, cartridge and tissue papers, paint, water-based ink, trays, bench-hooks, brayers, hammers, mallets, chisels, nails
- #1: linoleum, lino-cut tools
- #2: wood, wood-cut tools or hammer and nails, chisels

APPROACH: MEDIUM TOPIC: Ceramics

OBJECTIVES

The children shall:

- Appreciate the properties of clay which govern its use in making pots and modelling objects.
- Know and use the vocabulary associated with working with clay.
- Discuss examples of ceramic ware and photographs of historical pottery.
- Recognize ceramics/pottery as an art form of historical and archaeological significance.
- Experience working with clay by coiling, slab-building and modelling.

FOCUS

- Problems of joining
- Vocabulary: firing, kiln chemical process, greenware, bisque, ceramic, wedging, kneading, clay body, minerals, iron
- Importance of good craftsmanship
- Textural effects and the element of contrast of clay

REFERENCES AND RESOURCES

books: - F. Carlton Bell and Janice Lavoos, Making Pottery Without a Wheel (New York: Van Nostrand Reinhold, 1965).
- Maurice Sapiko, Clay: Hand Building (Worcester, Mass.: Davis Publications, Inc., 1979).

EXPERIENCE AND ACTIVITIES

Have the children:

1. Slab-Building
   - Each roll a slab of clay 5 mm thick, cut an oblong and form it into a pot.
   - Add small amount of water and knead (wedge) it, if clay dries out.
   - Add handles, lids or little lugs if desired. These should be harmonious to the shape of the pot.
   - When joining, wet the area slightly, then score it, affix handles firmly, then wipe gently until no seam is showing.
   - View and discuss examples of slab-built pots (see Bell and Lavoos, Making Pottery Without a Wheel).
   - Experiment with texturing clay by rolling carved sticks, long drill bits, etc., over the clay and by rolling a slab onto a textured cloth.
2. Coiling
   - View historic pottery and ceramic figures.
   - View examples of Native pottery in books and museum publications.
   - Discuss pottery's importance to historical and archaeological studies.
   - Build pots by coiling. Stamp, paddle, impress or carve to decorate.

APPROACH: MEDIUM   TOPIC: Ceramics

OBJECTIVES	FOCUS	EXPERIENCE AND ACTIVITIES

visuals: - works by Joe Fafard (C), Scott Barham (M), Mary Sprague (M), Ken Chernavitch (M), Robyn Ripp (M), Vivian Templeton (C), Alvin Pauls (M), Joan Jarvis (M)
- examples or photographs of pottery and ceramic objects by artists, teacher and children

resources:
- Manitoba Museum of Man and Nature
- Winnipeg Art Gallery
- National Film Board films
- art and crafts centres and shows throughout Manitoba

MATERIALS AND EQUIPMENT

- clay, canvas, newspapers, plastic, pails, containers, wooden spoons, rolling pins, spools and found objects for stamping, carving

3. Modelling
   - Each make an animal from a roll of clay by "pulling" limbs and head.
   - Make animals, this time adding limbs and head to a body shape.
   - Make figures, heads and animals by combining slab and coiling techniques and then refining the form by modelling.
   - View a demonstration by a visiting potter or ceramic student/artist.
   - View ceramic ware in galleries in Winnipeg and at art and crafts shows as they occur throughout Manitoba.

APPROACH: MEDIUM   TOPIC: Collage and Mosaics

OBJECTIVES	FOCUS	EXPERIENCE AND ACTIVITIES
The children shall: - Appreciate that collage and mosaics are universally appreciated art forms. - Be aware that mosaic is an ancient art form and that collage is a modern art form. - Discuss examples of collages and mosaics. - Demonstrate an awareness that the elements of art (line, shape, space, etc.) and the principles of art (contrast, balance, etc.) apply to collage and mosaics. - Experiment with using tile (various tessarae) for designing mosaics. - Plan and execute a group mural using mosaic technique.	- Response to the characteristics of various collage materials; e.g., the mood suggested by shiny metallic materials, the tactile suggestions of fur, soft wool, etc., the decorative quality of lace - Use of strongest colours/textures for the small accent features such as the eye of a bird or the centre of a flower	Have the children: 1. Collage - View and discuss examples of collage (see Wachowiak, Emphasis Art). - Share ideas for topics that would be suitable for this art form. - Choose from an array of fabrics, papers, found objects and make a collage; e.g., "A Forest Fire." - Limit fabrics and papers to shades of white and make a monochromatic "Manitoba Winter Scene." - Make a group collage after discussing the topic and determining individual contributions. - Experiment with assembling and organizing the composition before the parts are glued down. - Make a torn tissue paper collage on an imaginative, subjective topic (e.g., a mood, a dream). Use polymer as adhesive. - Make a collage using natural materials: seeds, berries, pine cones, petals, needles. 2. Mosaics - View examples or photographs of mosaics (see Time-Life, Byzantium). - Make a poster using paper mosaics. Do the lettering in mosaic technique also. - Make a mosaic with tiles and grout. Use tile nippers to cut tesserae. - Leave a fairly uniform "avenue" between the mosaic pieces.

REFERENCES AND RESOURCES:

books:
- Doris Aller, Mosaics (Menlo Park, Calif.: Lane, 1959).
- Frank Wachowiak, Emphasis Art (New York: Thomas Y. Crowell, Inc., 1977), mosaics pp. 148-153 and collage pp. 138-148.

APPROACH: MEDIUM TOPIC: Collage and Mosaics

<table>
<tr><th>OBJECTIVES</th><th>FOCUS</th><th>EXPERIENCE AND ACTIVITIES</th></tr>
<tr><td colspan="2">- Time-Life Series, Byzantium (New York: Time, Inc., 1966).
visuals: - works by Robert Rauschenberg, Pablo Picasso, Georges Braque, Jack Butler (M)
- examples of collages and mosaics by artists, teacher and children</td><td rowspan="2"></td></tr>
<tr><td colspan="2">MATERIALS AND EQUIPMENT
- paper, scissors, glue, paste
- #1: assorted papers (metallic scrap paper, gift wrap, wallpaper, magazine papers, tissue paper), assorted fabrics, yarn, burlap, cotton, found objects
- #2: ceramic tiles, tile nippers, grout</td></tr>
</table>

OBJECTIVES

The children shall:

- View and discuss examples of fabric and fibre art (weavings, tapestries, clothing, articles, basketry).
- Learn that the ethnic peoples of Manitoba have their own distinct fabric and fibre arts from their heritages.
- Learn about the Canadian Natives' use of natural materials in their environment to make things.
- Understand, through participation, the process of dyeing fleece and fabric with natural dyes.
- Experience weaving on different types of looms.
- Experience coiling a basket with yarn and with natural materials.

FOCUS

- Varieties of fabric and fibre art in ethnic cultures of Manitoba
- Use of the natural environment by Canadian Natives in Manitoba, particularly the use of willow, birch and other trees, the grasses, reeds, berries
- Vocabulary: frame loom, backstrap loom, warp, weft, heddle, tension, the names of knots, the names of stitches, core (in basketry)
- The sense of personal fulfillment from crafting an art object
- Contemporary experimentation with materials and methods

REFERENCES AND RESOURCES

books: - R. Castino, Spinning and Dyeing the Natural Way (New York: Van Nostrand Reinhold, 1974).
- Central Cree and Ojibway Crafts (Ottawa: Information Canada, 1974).

EXPERIENCE AND ACTIVITIES

Have the children:

1. Appreciation
   - View examples and photographs of fabric/fibre art: weavings, stitcheries, basketry, embroidery, dolls, etc.
   - Discuss uses and artistic elements.
   - Bring to class examples of and information about the fabric/fibre art in their heritage.
2. Canadian Natives - Fabric/Fibre Art
   - View and discuss the pertinent books of the series, Central Cree and Ojibway Crafts (Books 1, 2, 3, 4, 5, 9).
   - Discuss the Natives' use of materials in the environment.
   - Share stories from literature and social studies related to the life of the Native children.
   - Make a child's doll from Manitoba grasses, in the Native style.
3. Fleece-Spinning, Dyeing
   - Feel the fleece, twist and pull it.
   - Discuss how it could be made into wool.
   - Experiment with carders, hand spindles.
   - Dye fleece with natural dyes--the water from boiled blueberries, goldenrod, onion skins (see Castino, Spinning and Dyeing the Natural Way).
   - Go on a field trip to Old Fort Garry to see the above procedures demonstrated and/or

APPROACH: MEDIUM TOPIC: Fabric and Fibre Art

OBJECTIVES | **FOCUS**

- R. Gilman and N. Bess, Step-By-Step Basketry (New York: Golden Press, 1977).
- Sarita Rainey, Weaving Without a Loom (Worcester, Mass.: Davis Publishing, 1966).
- Jean Wilson, Weaving is Fun (Toronto: Van Nostrand Reinhold, 1971).

visuals:
- works by Aganetha Dyck (M), Elaine Rounds (M), Wilene Cox (M)
- examples of weavings and other fibre arts by artists, teacher and children

resources:
- examples of looms
- fleece from Robinson Co., 11 Martha Street, Winnipeg R3B 1A2
- visit from a Manitoba fibre artist
- tour of Old Fort Garry

MATERIALS AND EQUIPMENT

- scissors
- #2: grasses, reeds, raffia, string, yarn, leather, beads
- #3: fleece, carders, spindles, blueberries, onion skins
- #4: cardboard looms, reeds and rushes, string, yarn, large-eyed needle, popsicle sticks, drinking straws
- #5: reed, jute, wool, yarn, large-eyed needles

EXPERIENCE AND ACTIVITIES

invite to class a Manitoba fibre artist who dyes fleece.

4. Weaving

- Experiment with warping and weaving on a frame loom (see Wilson, Weaving is Fun).
- Experiment with reeds, rushes, day-lily leaves, etc., in weaving.
- Follow instructions in reference books to make a loom from drinking straws, or a back-strap loom from popsicle sticks.
- Meet with a Manitoban weaver (source: Crafts Guild of Manitoba, 183 Kennedy Street, Winnipeg R3C 1S6).
- Bring from home examples of hand-woven articles.

5. Basketry

- View and discuss examples and photographs of basketry (see Gilman and Bess, Step-By-Step Basketry).
- Make a basket by the coiling method with reed, jute and wool.
- Experiment with coiling Manitoba grasses.
- View examples of Native baskets at the Manitoba Museum of Man and Nature.
- Discuss basketry's archaeological significance.

APPROACH: MEDIUM TOPIC: Sculpture and Construction

OBJECTIVES

The children shall:

- Develop perceptual awareness through viewing and discussing examples and/or photographs of sculpture and construction.
- Learn some of the basic history of sculpture.
- Experience subtractive sculpting (carving from soap, wax, wood).
- Experiment with casting plaster reliefs from molds of sand or clay.
- Experiment with materials to make constructions in space: kites, mobiles.
- Plan and execute a group sculptural/constructional activity.

FOCUS

- Visual and tactile qualities of in-the-round sculpture
- High relief: figures almost entirely protrude from background
  Low relief: figures protrude to a lesser degree
  Free-standing sculpture
- Location of sculpture in Manitoba
- Symbolic and commemorative significance of sculpture
- Expressive and dramatic quality of ceremonial sculpture of Canadian Natives
- Contemporary sculptural experimentation with new materials, methods and representation

REFERENCES AND RESOURCES

books:
- Central Cree and Ojibway Crafts (Ottawa: Information Canada, 1974).
- Shirley Glubok, The Art of . . . Africa, and others in "The Art of" series (New York: Atheneum Pub., 1965).
- James Johnstone, Wood Carving (Menlo Park, Calif.: Lane, 1971).
- Frank Wachowiak, Emphasis Art (New York: Thomas Y. Crowell, Inc., 1977), pp. 185-190.

EXPERIENCE AND ACTIVITIES

Have the children:

1. Art Appreciation
   - View and discuss examples of sculpture. Describe sculpture seen in films, on television and on location.
   - Seek information from the Manitoba government about the sculpture on the Manitoba Legislative grounds. Find out about other sculptures in Manitoba.
   - Compare and contrast different styles of sculpture; e.g., Renaissance/Modern Abstract/Native Indian.
   - Learn some of the basic history of sculpture (biblical references, Early Greece, Japan, China, India).
   - View ice sculptures in various festivals in Manitoba; e.g., the Festival du Voyageur, Trapper's Festival, etc.

2. Subtractive Sculpture
   - Choose a suitable figure (an animal or person) from a previously-drawn sketch as subject for a carving.
   - Carve from a large bar of soap, or a block of wax.
   - Carve from a block of plaster of Paris which has been mixed with zonolite (see Wachowiak, Emphasis Art).
   - Carve a similar subject from soft wood such as pine or basswood (see Johnstone, Wood Carving). View wood carving of Canadian Natives (huge totem poles of British Columbia,

APPROACH: MEDIUM TOPIC: Sculpture and Construction

OBJECTIVES	FOCUS	EXPERIENCE AND ACTIVITIES

- Andrew Hunter Whiteford, North American Indian Arts (New York: Golden Press, 1970).
- World Book Encyclopedia: Kites

visuals:
- works by Henry Moore, Jean Arp, Barbara Hepworth, Alexander Calder, Michael Bigger, Dale Amundson (M), Steve Higgins (M), Don Proch (M), Michael Truelove (C), John Nugent (C), Eva Stubbs (M), Helen Granger Young (M)
- examples or photographs of sculpture and construction by artists, teacher and children

resources:
- tours of local craft shows, galleries
- visits from local craftspersons
- examples of relief sculpture in Winnipeg: high relief - the friezes on the Legislative Building; low relief - the Family Group on the Great-West Life building

MATERIALS AND EQUIPMENT

- wax, plaster of paris, zonolite
- wood (pine, bass)
- woodworking tools, craft knives
- wood carving tools
- sandpaper, rasps
- #3: sand, clay, tools for clay
- #4 and 5: tissue paper, reeds
- #6: papier mâché, cheesecloth

rattles, whistles, utensils, tools, weapons). Share Books 6, 7, 9 of Central Cree and Ojibway Crafts with each other.
- View African wood sculptures (masks, figures). See Glubok, The Art of Africa.

3. Casting with Plaster
   - Make molds with clay, with sand. Pour plaster into the mold (see Wachowiak, Emphasis Art).
   - Research reliefs in sculpture (friezes on Parthenon, etc.) and in Manitoba (friezes on the Legislative Building).
   - See Appendix D: Notes on Media, Techniques and Processes.

4. Mobiles
   - View and discuss pictures and films of the mobiles of Alexander Calder (the artist who gave the art form its name).
   - Study and work out methods of balancing to make a mobile.

5. Kites
   - View and discuss examples of kites. Describe the physical characteristics to be considered in constructing a kite.
   - See World Book: Kites for pertinent instructions and illustrated history of kite-making.

OBJECTIVES	FOCUS	EXPERIENCE AND ACTIVITIES
		6. Group Sculpture/Construction - Select themes for groups of three or four; e.g., "Our Ethnic Heritage," "The Seigneurial System of New France," "Gymnastic Display." - Discuss ideas which could be developed in sculptural/constructional forms: people (figures), animals, shelters, land forms, etc. - Determine the medium (papier mâché, clay, wood, cardboard, plaster and cheesecloth) to use to make different things (see Appendix D: Notes on Media, Techniques and Processes). - Have a person from the Manitoba Museum of Man and Nature visit the class to talk about dioramas, environments and how they are made.

APPROACH: MEDIUM TOPIC: Photography

OBJECTIVES

The children shall:

- Develop visual awareness through viewing and discussing examples of photograhy with references to the elements and principles of art. (See Level 5-6, Design.)
- Experience making photograms.
- Research the beginnings of photography and television.
- Experiment with photography as an art medium.

FOCUS

- Television as an art form, as a communication medium and as entertainment
- Photography: a process by which an image is developed chemically
- The process of making a photogram: the positive/negative space relationship, shadows, transparent depth

REFERENCES AND RESOURCES

books:
- Laura Chapman, Approaches to Art in Education (New York: Harcourt, Brace, Jovanovich, 1978).
- P. Duval, High Realism in Canada (Toronto: Clarke, Irwin and Co., Ltd., 1974).
- Kenneth Lansing, The Elementary Teacher's Art Handbook (New York: C. B. S. College Publishing, Distributed by Holt, Rinehart and Winston, 1978).
- John Lidstone and Don McIntosh, Children as Film Makers (New York: Van Nostrand Reinhold, 1970).
- Anne Taylor, Hands On (Toronto: Macmillan Co. of Canada, 1980), pp. 22-25.
- World Book Encyclopedia: Photography.

EXPERIENCE AND ACTIVITIES

Have the children:

1. Viewing and Discussing Photography
   - Discuss photography with reference to the elements and principles of art. (See Level 5-6, Design.)
   - Discuss photography's use in their lives: family photographs, movies attended, television programs watched.
   - Discuss photography in books, magazines, the newspapers.
   - Share books of photographs of people, animals, places. Discuss content, mood, artistic elements in the photographs.
   - Read about photography (see World Book Encyclopedia: Photography).
   - Discuss twentieth-century artists' use of photography in making their paintings; e.g., Ken Danby, Alex Colville (see Duval, High Realism in Canada).
2. Photograms
   - View examples of photograms (see Taylor, Hands On).
   - Make photograms with light-sensitive paper, a safe light and the chemical to develop and fix the image (obtain materials from a camera shop). See Lansing, The Elementary Teacher's Art Handbook.

OBJECTIVES	FOCUS	EXPERIENCE AND ACTIVITIES

visuals:
- works by Ansel Adams, Dorothea Lange, David McMillan (M), Lillian Allen (M), John Paskievich (M)
- films from the Department of Education Library

MATERIALS AND EQUIPMENT

- materials from a camera shop, and relevant books
- camera

3. Photography with a Camera

- Investigate the use of the view finder as an aid in composing a good picture. Practice with the view-finding device prior to taking pictures. Discuss the principles that make a good composition. (See Level 5-6, Design.)
- Discuss unusual points of view, close-ups, candid shots, action shots. Share examples seen in books, newspapers, magazines.
- On a sunny day, take a walk with cameras, searching for dramatic shadows, reflections.
- Take five or six pictures each. Develop or have them developed. Discuss the photographs.
- Use a 35 mm SLR camera and high-speed film to photograph a class dramatization (see Lidstone and McIntosh, Children as Film Makers.)

APPROACH: MEDIUM TOPIC: Architecture and Environmental Studies

OBJECTIVES

The children shall:

- Develop visual awareness through viewing and discussing different kinds of architecture seen on field trips, walking tours, in photographs, drawings, paintings.
- Demonstrate an awareness that architecture, like art, is based upon elements (line, space, shape, etc.) and principles (unity, balance, etc.).
- Recognize how people in different geographical areas have used materials from the natural environment to build their shelters.
- Develop awareness of the environment and of present environmental concerns.

FOCUS

- Awareness of our environment: appreciation of buildings and parks that are beautiful; awareness of what is not beautiful in our environment
- The roles of architects, environmentalists, citizens in improving our environment
- Historic and modern buildings, settlements, towns, cities
- Stories about old houses in the neighbourhood, town, city

EXPERIENCE AND ACTIVITIES

Have the children:

1. Architecture
   - See film "A Is for Architecture."
   - View photographs of different kinds of architecture. Discuss how elements and principles of art (shape, space, line, balance, unity, etc.) pertain to architecture (see Level 5-6, Design).
   - Compare environmental design of an arctic, a tropic, and a Canadian prairie community.
   - See Moore, The First Book of Architecture.
2. Cities
   - View filmloop "Cities: Contrasts."
   - In groups of four or five, plan table-top model(s) of a city.
   - Discuss the essential features to include. Determine which of available materials could be used.
   - Discuss topics such as landscaping, city or town centre, city planning, traffic regulation, parks and playground pollution.
3. Historical Architecture of Manitoba
   - Discuss early settlements in Manitoba.
   - Plan a field trip to an old homestead or to one of Manitoba's town museums.
   - Plan to make a table-top model.
   - View slide of Seven Oaks House or one of an early settlement.

REFERENCES AND RESOURCES

books: - Lamont Moore, The First Book of Architecture (New York: Franklin Watts, 1961).
- Mary Townley Ross, Another Look (Phillipines: Addison Wesley Pub., 1978).

OBJECTIVES	FOCUS	EXPERIENCE AND ACTIVITIES

visuals:
- film - "A Is for Architecture" (Department of Education Library)
- film loop: "Cities: Contrasts" (New York: Hubbard Scientific Co., 1972)
- photographs, drawings, paintings, slides of different styles of architecture; e.g., Seven Oaks House, St. Boniface Cathedral, Ukrainian Church (Winnipeg Art Gallery, Travel Manitoba)
- buildings of various architecture throughout Manitoba

MATERIALS AND EQUIPMENT

- film projector
- film loop projector
- assorted materials for table-top models as required (cardboard, wood, wire, clay, plasticine, tubes, dowels, found scrapwood, tape, hammer, nails, paints)

- Use the library for resource material and write to the government of Manitoba for material.

4. Churches, Cathedrals

- Search for information, photographs, paintings of churches, cathedrals.
- Make sketching trips to churches.
- Make a booklet of pictures of churches.
- View slides of St. Boniface Cathedral, Eglise Precieux Sang and various churches throughout Manitoba.

5. Noteworthy Architecture

- View examples of different kinds of famous buildings (see Ross, Another Look).
- Discuss the particular expressiveness of a famous building (why it is famous: originality/magnificance, etc.).
- Seek information about Canadian architects and their works; e.g., Gustav de la Roza (M), Winnipeg Art Gallery; Arthur Erikson (C), Simon Fraser University and other innovative buildings of glass, paper; Etienne Gaboury (M), various churches, Chez Nous (Senior Citizens Home), Rue de la Cathedrale, St. Boniface.
- Write to the government of Manitoba for information on architecture.
- Make a booklet about Canadian or Manitoban architecture. Include photographs and sketches.

design

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APPROA[illegible] DESIGN/ELEMENT   TOPIC: Line   ART ACTIVITIES: Drawing

OBJECTIVES

The children shall:

- Observe body action and express in visual form.
- Observe moving figures and express in visual form.
- Observe moving animals and express in visual form.

FOCUS

- Gesture drawing to capture quickly the action of figures
- Expressive or emotional quality of figures in motion

REFERENCES AND RESOURCES

book: - Marlene M. Linderman, Art in the Elementary School (Dubuque, Iowa: Wm. C. Brown & Co., 1974), p. 197.

visuals:
- William Kurelek, Manitoba Party, and calendar
- K. Isamu, Kite Flying (Reinhold Visuals - Movement #15)
- National Geographic photos
- works by Peter Paul Rubens, Cornelius Krieghoff (C), Sheila Butler (M), Nancy Edell (M), Jack Butler (M)

resources:
- Winnipeg Art Gallery
- Assiniboine Park Zoo, Winnipeg
- Museum of Man and Nature, Winnipeg
- Arena, Winnipeg
- playgrounds, shopping centres

MATERIALS AND EQUIPMENT

- slide projector, slides, opaque projector
- #2, 3 and 4: newsprint, pencil or charcoal, drawing boards

EXPERIENCE AND ACTIVITIES

Have the children:

1. Begin each lesson by viewing and discussing slides with the teacher.
2. Body Movement
   - Demonstrate action by changing body positions quickly.
   - Understand that the movement is to be captured by line only (it may look like scribbles and may be incomplete).
   - Do ten-second gesture drawings of a model's movements. Note that there is no detail in gesture drawing.
   - Each do all their drawings on one sheet of paper.
   - Discuss their work.
3. Movement in Crowds
   - In a shopping centre, school playground or at a football or hockey game, make many ten-second action or gesture drawings of the crowds.
   - Emphasize the emotional atmosphere of the setting.
   - Complete whole drawings at once.
4. Animal Body Movement
   - Visit the zoo or observe animals for subjects.
   - Do quick gesture drawings of animals' body movements.
   - Emphasize expression conveyed by body action (e.g., wagging of tail).

APPROACH: DESIGN/ELEMENT   TOPIC: Texture   ART ACTIVITIES: Drawing, Ceramics

OBJECTIVES

The children shall:

- Understand that an object's appearance is altered by a change in texture.
- Develop a design with interesting textural quality.
- Observe pottery textures in history and express this in clay.

FOCUS

- The effects of altering an object's texture
- Texture suggested with dots and lines
- The use of texture to enhance three-dimensional objects

REFERENCES AND RESOURCES

book: - Marlene M. Linderman, *Art in the Elementary School* (Dubuque, Iowa: Wm. C. Brown & Co., 1974), pp. 170-172.

visuals:
- Eric Bergman (M), *Tranquility*
- McGregor Hone (M), *The Grasshopper*
- Ernest Lindner (M), *Decay and Growth*
- *National Geographic* photos
- works by Albrecht Durer, Henri Rousseau, Lucas Samaras, Bruce Head (M), Charlotte Werner (M), Larry Kissick (M)

resources:
- Winnipeg Art Gallery
- Department of Education

MATERIALS AND EQUIPMENT

- slide projector, slides
- #2: white cartridge paper, pencil, felt pen, charcoal, crayon

EXPERIENCE AND ACTIVITIES

Have the children:

1. Begin each lesson by viewing and discussing the slides with the teacher.

2. Manipulation of Textural Feelings
   - Discuss the textures of an object (a shoe, cup, flower) and the suitability of its form.
   - Draw the object with a totally different texture. Use various media.
   - Discuss the results.

3. Drawing Texture
   - With a fine felt pen, draw a continuous (contour) line in such a way as to form enclosed spaces.
   - By using dots, crossed lines, small circles, etc., create designs with interesting textural qualities.
   - Discuss the results.

4. Textured Pottery
   - Make a slab or coil pot in clay (see Level 5-6, Medium: Ceramics).
   - Use found objects to develop a textural pattern for the pot.
   - Emphasize high and low reliefs (see Level 5-6, Medium: Sculpture and Construction).
   - Finish the pot by rubbing with shoe polish.
   - Discuss the results.

APPROACH: DESIGN/ELEMENT **TOPIC:** Texture **ART ACTIVITIES:** Drawing, Ceramics

OBJECTIVES	FOCUS	EXPERIENCE AND ACTIVITIES
- #3: white cartridge paper, felt pen - #4: clay, found objects, shoe polish (various colours), soft cloths		

APPROACH: DESIGN/ELEMENT TOPIC: Colour/Value ART ACTIVITIES: Painting

OBJECTIVES

The children shall:

- Mix complementary colours and demonstrate an understanding through interpreting results verbally.
- Demonstrate an understanding of value and the making of a value scale.
- Understand the techniques of pointillism through studying the works of Seurat.

FOCUS

- Graying a colour by adding its complement
- Producing a tint by adding white to a colour; producing a shade by adding black
- Pointillism: a technique of blending colours by placing small dots of colour next to each other

REFERENCES AND RESOURCES

book: - Marlene M. Linderman, Art in the Elementary School (Dubuque, Iowa: Wm. C. Brown & Co., 1974), pp. 143-155.

visuals:
- Emily Carr (C), Wood Interior
- A. Y. Jackson (C), Farm Building
- works of Georges Seurat, Lemoine Fitzgerald (M), Gordon Adaskin (M), Ted Godwin (C)

resources:
- Winnipeg Art Gallery
- Department of Education

MATERIALS AND EQUIPMENT

- slide projector, slides
- #2, 3 and 4: white cartridge paper, tempera paints, brushes, water containers, mixing trays (meat trays)

EXPERIENCE AND ACTIVITIES

Have the children:

1. Begin each lesson by viewing and discussing slides with the teacher.

2. Graying Colour
   - Mix complementary colours (colours opposite each other on the colour wheel): blue and orange, red and green, yellow and violet. Ideally, gray would result from each of these mixtures.
   - Discuss colour results.

3. Value Scale
   - Produce a value scale by adding black to white in nine steps. Start with white and gradually add small amounts of black to get nine shades of gray from white to black.
   - Repeat, using any hue. Add white to get lightest value (tints) and black to get darkest (shades). (See Appendix F: Sample Lesson Plans.)
   - Discuss their results.

4. Pointillism
   - After viewing the works of Seurat, develop their own paintings using the technique of pointillism.
   - Evaluate the results: did the eye blend the colours? (Small dots of colour, placed next to each other, will blend in much the same way as when they are mixed together.) See Level 5-6, Medium: Drawing 2.

APPROA : DESIGN/ELEMENT TOPIC: Shape/Form ART ACTIVITIES: Drawing

OBJECTIVES

The children shall:

- Observe and interpret the way in which viewpoint alters the shape of an object.
- Interpret three-dimensional shape(s) with a two-dimensional drawing.

FOCUS

- Contour change
- Overlap
- Shadow
- Illusion of depth

REFERENCES AND RESOURCES

book: - Marlene M. Linderman, Art in the Elementary School (Dubuque, Iowa: Wm. C. Brown & Co., 1974), p. 129.

visuals: - works of Henri Matisse, Paul Cezanne, Pablo Picasso, Georges Braque, Wanda Koop (M), Lemoine Fitzgerald (M), Eric Bergman (M)
- Joan Miro, Painting 1933

resources: - Winnipeg Art Gallery
- Department of Education

MATERIALS AND EQUIPMENT

- slide projector, slides
- #2, 3 and 4: white cartridge paper, cream manila or newsprint, pencil, charcoal, crayons, oil pastels, felt pens, containers and still-life objects

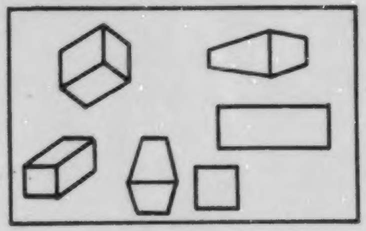
EXPERIENCE AND ACTIVITIES

Have the children:

1. Begin each lesson by viewing and discussing slides with the teacher.

2. Containers from Various Viewpoints

   - Select a container; e.g., box, tube, bottle.
   - Observe how its shape changes, depending on viewpoint.
   - Draw the various views of the container in contour line.
   - Draw shapes large and overlapping.
   - Use felt pens, crayons or charcoal.
   - Discuss results.



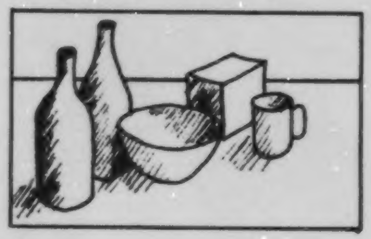
3. A Grouping

   - Select several objects (vases, decanters, glasses, jugs) and set them up in a grouping.
   - Place some objects in front of the others.
   - Observe their grouping. Can you see all the objects? . . . part of the object? Does it cast a shadow? . . . on the table? . . . on the object behind it?

APPROACH: DESIGN/ELEMENT

TOPIC: Shape/Form

ART ACTIVITIES: Drawing

OBJECTIVES	FOCUS	EXPERIENCE AND ACTIVITIES
		- Draw their grouping by overlapping contour drawings. Shade in some of the objects. - Use felt pen, charcoal or oil pastels. - Discuss their results. Has the illusion of depth been achieved? How? 

APPROA DESIGN/ELEMENT TOPIC: Space ART ACTIVITIES: Drawing, Painting, Collage, Diorama

OBJECTIVES

The children shall:

- Observe and draw geometric forms in space.
- Observe and explain the illusion of perspective in the environment.
- Observe works of art to note how colour changes with distance.
- Interpret historical events in the form of a mural.

FOCUS

- Changes in depth and dimension
- Overlap
- Converging lines to one point
- Horizon line
- Bright colours in foreground
- Dull colours in background
- Use of environment by people in Canadian history
- Lifestyle
- Physical space

REFERENCES AND RESOURCES

- books:
  - Marlene M. Linderman, Art in the Elementary School (Dubuque, Iowa: Wm. C. Brown & Co., 1974), pp. 160-172.
  - Manitoba Social Studies Curriculum Guide: Grade 6

visuals:
- Eric Bergman (M), Tranquility
- Lawren Harris (C), Clouds Lake Superior
- works of Henri Matisse, Vincent van Gogh, Paul Gauguin, Georges Seurat, Pieter Bruegel, Andrew Wyeth, Grant Woods, Arthur Horsfall (M), David Milne (C), Emily Carr (C), Caroline Dukes (M)

resources:
- Winnipeg Art Gallery
- Department of Education
- Lower Fort Garry National Historic Park, Selkirk, Manitoba
- Museum of Man and Nature, Winnipeg

EXPERIENCE AND ACTIVITIES

Have the children:

1. Begin each lesson by viewing and discussing slides with the teacher.

2. Near and Far
   - Place geometric forms in an overlapping arrangement to express depth.
   - Draw the arrangement.
   - Discuss the concepts of "near" and "far" in their drawings.

3. Street Scene
   - Draw a view looking down a street.
   - Emphasize near and far size change.
   - Discuss their drawings.

4. Background, Middle Ground, Foreground
   - View works of art to perceive how colour changes to express distance (e.g., colours dull with increasing distance).
   - Using the above street sketch, paint their own pictures to express this concept.
   - Discuss their paintings.

5. Historical Mural or Diorama
   - Develop a mural after discussing all aspects of their topic. (They may use painting, collage, dioramas, etc.)
   - Consider topics such as:
     - The First Inhabitants
     - The First Pioneers (see Level 5-6, Theme: Manitoba's Past)

APPROACH: DESIGN/ELEMENT TOPIC: Space ART ACTIVITIES: Drawing, Painting, Collage, Diorama

<table>
<tr><th>OBJECTIVES</th><th>FOCUS</th><th>EXPERIENCE AND ACTIVITIES</th></tr>
<tr><td colspan="2">MATERIALS AND EQUIPMENT

- slide projector, slides
- #2: geometric forms, white cartridge paper, pencil, charcoal, felt pen
- #3: white cartridge paper, pencil, felt pens, crayons, oil pastels
- #4 and 5: white cartridge paper, tempera paint, brushes, water containers, kraft paper</td><td>- The Seigneurial System
- Life in a Settlement in Western Canada (e.g., Lower Fort Garry)
- The Depression</td></tr>
</table>

APPROACH: DESIGN/PRINCIPLE   TOPIC: Movement   ART ACTIVITIES: Drawing, Painting

OBJECTIVES

The children shall:

- Describe, in visual form, the movement of line in nature.
- Describe in visual form, movement in the manufactured environment.
- Use the concept of colour movement in a painting or drawing.

FOCUS

- Line to express movement in nature
- Use of motion lines in comic strips
- Colours creating movement: warm colours advance and cool colours recede; complementary colours placed next to each other produce a vibrating effect

REFERENCES AND RESOURCES

book: - Marlene M. Linderman, Art in the Elementary School (Dubuque, Iowa: Wm. C. Brown & Co., 1974), p. 117.

visuals:
- Fiacoma Balla, Dog on a Leash
- Marcel Duchamp, Nude Descending a Staircase
- Lascaux cave paintings, Hall of Bulls
- John O'Brien (C), Yacht Race Halifax
- Shirley Raphael (M), Flower Power
- works by Jackson Pollock, Wassily Kandinsky, Don Reichert (M), Jean-Paul Riopelle (C)

resources:
- Winnipeg Art Gallery
- Department of Education

MATERIALS AND EQUIPMENT

- slide projector, slides
- #2: white cartridge paper, felt pen, pencils, charcoal, tempera paint brushes, water containers

EXPERIENCE AND ACTIVITIES

Have the children:

1. Begin each lesson by viewing and discussing slides with the teacher.

2. Wind-Movement

   - Make drawings or paintings of nature which show movement; e.g., wind-blown trees, birds in flight, etc.
   - Discuss their work in terms of the kinds and directions of lines that show movement.

3. Motion Lines

   - Execute drawings of cars, animals or people moving down a road.
   - Use motion lines to show fast and slow movement.
   - Use comic strips for reference. See Appendix E: Elements and Principles of Design.

4. Colour-Movement

   - Using simple geometric shapes, develop a colour design in which the placement of certain colours will create movement around the picture.
   - Use crayons, oil pastels or paint, or felt pens.
   - Discuss their work.

APPROACH: DESIGN/PRINCIPLE TOPIC: Movement ART ACTIVITIES: Drawing, Painting

OBJECTIVES	FOCUS	EXPERIENCE AND ACTIVITIES
- #3: white cartridge paper, felt pen, pencil, charcoal - #4: white cartridge paper, crayons, oil pastels, felt pens, tempera paint, brushes, water containers		

APPROA DESIGN/PRINCIPLE TOPIC: Balance ART ACTIVITIES: Drawing, Painting, Box Scul re

OBJECTIVES

The children shall:

- Observe and describe reflections in water in terms of balance.
- Use a three-dimensional form as a model to describe symmetrical and asymmetrical balance.
- Apply radial balance in developing a design.

FOCUS

- Balance:
  - symmetrical
  - asymmetrical
  - radial
- Reflections in water as examples of symmetrical balance

REFERENCES AND RESOURCES

books: - David A. Lauer, Design Basics (New York: Holt, Rinehart and Winston, 1979), pp. 34-64.
- Marlene M. Linderman, Art in the Elementary School (Dubuque, Iowa: Wm. C. Brown & Co., 1974).

visuals: - Fritz Brandtner (C), City From A Night Train
- Luke Anguhadlus (C), Sun Woman
- David Rice (M), Solar Circuit
- Haida Indian (C), Moon Mask
- Ukrainian Catholic Church of St. Joseph, Winnipeg
- National Geographic photos
- record jackets
- works by Arthur McKay (C), David Milne (C), Kenneth Lockhead (C), Wanda Koop (M), Ivan Eyre (M), Esther Warkov (M)

resources: - Winnipeg Art Gallery
- Department of Education

EXPERIENCE AND ACTIVITIES

Have the children:

1. Begin each lesson by viewing and discussing slides with the teacher.
2. Reflection
   - Observe examples of objects reflected in water and discuss type of balance observed (symmetrical).
   - Create their own composition of reflection depicting balance, using any media.
   - Discuss their work.
3. Box Sculpture
   - Each create two sculptures by arranging and joining small boxes: one to show symmetrical balance, the other to show asymmetrical balance.
   - In achieving asymmetrical balance, a smaller form can balance a larger form if it is more complex, has more textured detail, or is more brightly-coloured than the larger form. Another way of achieving asymmetrical balance is by placing the small form near the edge of the composition, and the large form near the centre.
   - Discuss their work.
4. Designing a Record Cover
   - Observe examples of interesting record cover designs.
   - Create designs for record covers. (Designs

APPROACH: DESIGN/PRINCIPLE TOPIC: Balance ART ACTIVITIES: Drawing, Painting, Box Sculpture

OBJECTIVES	FOCUS	EXPERIENCE AND ACTIVITIES
MATERIALS AND EQUIPMENT - slide projector, slides - #2 and 3: white cartridge paper, pencil, charcoal, felt pens, oil pastels, tempera paint, brushes, water containers - #3: small cardboard boxes, tempera paint, brushes, water container		must use radial balance and may be in black and white or colour.) - Discuss their work.

APPROACH: DESIGN/PRINCIPLE TOPIC: Rhythm/Repetition ART ACTIVITIES: Fibre Arts, Seed Collage

OBJECTIVES	FOCUS
The children shall: - Observe and discuss rhythm and repetition in works of art and incorporate these principles in weavings and seed collage.	- Vocabulary: rhythm, repetition, pattern, movement, variation - Rhythm established through repetition of one of the elements (e.g., colour, shape)

REFERENCES AND RESOURCES

books:
- David A. Lauer, Design Basics (New York: Holt, Rinehart and Winston, 1979), pp. 138-148.
- Marlene M. Linderman, Art in the Elementary School (Dubuque, Iowa: Wm. C. Brown & Co., 1974), p. 170.

visuals:
- Jack Butler (M), Arctic Willow Pond
- Edgar Degas, Ballet Scene
- John O'Brien (C), Yacht Race Halifax
- National Geographic photos
- examples of Navajo rugs
- works by Richard Anuskiewicz, Victor Vasarely, Jacques Hurtubise (C), Tony Tascona (M), Dale Amundson (M), Bruce Head (M)

resources:
- Winnipeg Art Gallery
- Department of Education

MATERIALS AND EQUIPMENT

- #2: slide projector, slides
- #3: cardboard box with flaps, yarn, sticks
- #4: heavy cardboard, glue, seeds

EXPERIENCE AND ACTIVITIES

Have the children:

1. Begin each lesson by viewing and discussing slides with the teacher.

2. Art Appreciation
   - Discuss the patterns in art works and the repetition of the pattern. Is it regular or irregular?
   - Discuss why the artist created the work in this way.
   - Discuss what is being repeated: line, shape, form, colour, texture.

3. Yarn Weaving
   - Make a cardboard box loom.
   - Make a weaving by repeating pattern and colour to create rhythm.

4. Seed Collage
   - Discuss making a seed collage.
   - Look carefully at the seeds (peppercorns, peas, beans, corn, lentils), noting their shapes and colours.
   - Select the seeds for their collages and glue them to the cardboard to develop a design which repeats colour and shape to create rhythm.
   - Discuss their collage.

APPROACH: DESIGN/PRINCIPLE TOPIC: Contrast ART ACTIVITIES: Collage, Drawing

OBJECTIVES

The children shall:

- Observe and describe the use of contrast in works of art.
- Experience making a collage, using large and small shapes for contrast.
- Design a composition by using contrasting values and textures to create movement with free-flowing lines.

FOCUS

- The principle of contrast in art works
- Vocabulary: value, contrast, movement, shape
- Contrast within the elements (e.g., value, texture and shape)

EXPERIENCE AND ACTIVITIES

Have the children:

1. Art Appreciation
   - View works of various artists.
   - Discuss contrasts: rough-smooth (texture); slow-fast (movement); shallow-deep (space); cool-warm (colour).
   - Discuss how the contrasts are achieved.
2. Magazine Collage
   - Discuss how shapes are either geometric or organic.
   - Each choose one of these classifications as the unifying element for their collages.
   - Cut pictures of the chosen shapes from magazines and glue them to heavy paper or board. Emphasize the use of large and small shapes for contrast.
   - Discuss their collages.
3. Contrasting Values/Textures
   - Draw intersecting lines going in various directions so that they criss-cross and create a free-flowing movement.
   - Draw a square around the most interesting area.
   - Fill in, with pencil, each of the shapes within the square, emphasizing light and dark values and rough and smooth texture.

REFERENCES AND RESOURCES

books:
- David A. Lauer, Design Basics (New York: Holt, Rinehart and Winston, 1979).
- Marlene M. Linderman, Art in the Elementary School (Dubuque, Iowa: Wm. C. Brown & Co., 1974), p. 99.

visuals:
- Haida Indian (C), Moon Mask
- works of Henri Matisse, Salvador Dali, Adolph Gottlieb, John Marin, Suzanne Funnell (M), Charlotte Werner (M), Don Proch (M)
- National Geographic photos

resources:
- Winnipeg Art Gallery
- Department of Education

APPROACH: DESIGN/PRINCIPLE TOPIC: Contrast ART ACTIVITIES: Collage, Drawing

OBJECTIVES	FOCUS	EXPERIENCE AND ACTIVITIES
MATERIALS AND EQUIPMENT - #1: slide projector, slides - #2: magazines, construction paper or oaktag, scissors, glue - #3: white cartridge paper, pencil		

APPROACH: DESIGN/PRINCIPLE TOPIC: Emphasis ART ACTIVITIES: Collage

OBJECTIVES

The children shall:

- Observe and describe the use of emphasis in works of art.
- Create a composition which uses line for emphasis.
- Create a design which uses colour for emphasis.

FOCUS

- Vocabulary: emphasis, focal point
- Emphasis to establish a focal point or centre of interest
- The use of line or colour to obtain emphasis

REFERENCES AND RESOURCES

books:
- David A. Lauer, Design Basics (New York: Holt, Rinehart and Winston, 1979), pp. 20-34.
- Marlene M. Linderman, Art in the Elementary School (Dubuque, Iowa: Wm. C. Brown & Co., 1974).

visuals:
- A. Gagnon (C), Horse Racing in Winter Quebec
- William Kurelek (C), Manitoba Party
- Odilon Redon, Roger & Angelica
- works by Leonardo da Vinci, Pieter Bruegel, William Kurelek (C), Jack Chambers (C), Christiane Pflug (C), Audrey Riller (M)

resources:
- Winnipeg Art Gallery
- Department of Education

MATERIALS AND EQUIPMENT

- #1: slide projector, slides
- #2: construction paper or oaktag, toothpicks, popsicle sticks, straws, yarn, string, glue, scissors
- #3: white cartridge paper, pencils, oil pastels

EXPERIENCE AND ACTIVITIES

Have the children:

1. Focal Point
   - View works of various artists.
   - Discuss the most important points of interest in the paintings; e.g., focal points.
   - Discuss how the artists create focal points.
2. Collage - Emphasis of Line
   - Create a line collage in which all the lines converge on a focal point.
   - Use toothpicks, straws or yarn as the medium for the collage.
   - Discuss their collages.
3. Emphasis of Colour
   - Sketch crowds of people, in oil pastel or crayon.
   - Identify a centre of interest and establish it with intense colours (oil pastels). Use less intense (duller) colours for other areas of the picture.
   - Discuss the use of colour to create focal points.

APPROACH: DESIGN/PRINCIPLE   TOPIC: Unity   ART ACTIVITIES: Art Appreciation, Drawing, Printmaking, Mobiles

OBJECTIVES

The children shall:

- Observe and discuss how unity is achieved in works of professional artists.
- Achieve unity by proximity in drawings of animal families.
- Achieve unity by repetition in string block prints.
- Achieve unity by variety in mobiles.

FOCUS

- Organization of art through the use of elements and principles
- Unity through proximity, repetition and size/colour variations of related shapes

REFERENCES AND RESOURCES

book: - David A. Lauer, Design Basics (New York: Holt Rinehart and Winston, 1979), pp. 1-20.

visuals:
- Alex Colville (C), Family and Rain Storm
- John O'Brien (C), Yacht Race Halifax
- National Geographic photos
- works of Piet Mondrian, Jackson Pollock, Wassily Kandinsky, Jan Vermeer, Henri de Toulouse-Lautrec, Paul Gauguin, Marc Chagall, Alexander Calder
- slides or reproductions of mobiles by Alexander Calder

resources:
- Winnipeg Art Gallery
- Department of Education

EXPERIENCE AND ACTIVITIES

Have the children:

1. Art Appreciation
   - Begin the lesson by discussing the concept of unity (a totality of related parts of a composition in which all the elements and principles work together harmoniously).
   - Discuss where else unity is found (e.g., team play, interior design, etc.).
   - Name the elements of design (line, shape, texture, colour, space).
   - Name the principles of design (movement, repetition, balance, emphasis, contrast).
   - View slides (or reproductions) and discuss them in relation to the elements and principles of art.

See Appendix E: Design Questions, for questions to ask of children about the elements and principles.

2. Animal Families
   - View illustrations and photos of animal families.
   - Discuss names for families (pack, herd, school, flock, gaggle, pride, brace, litter, colony).
   - Recognize that animals look better grouped together in a picture rather than scattered over the page.
   - Each do a coloured drawing of an animal family grouping.
   - Discuss their drawings and the concept of unity by proximity.

APPROACH: DESIGN/PRINCIPLE   TOPIC: Unity   ART ACTIVITIES: Art Appreciation, Drawing, Printmaking, Mobiles

OBJECTIVES

FOCUS

EXPERIENCE AND ACTIVITIES

MATERIALS AND EQUIPMENT

- #1: slide projector, slides
- #2: animal photos, white construction paper, felt pens, tempera blocks, brushes, water containers
- #3: blocks of wood, butcher cord, string, glue, printing ink, brayer roller, tissue paper
- #4: bristol board, related found shapes, wire hangers, wood rods or dowels, thread or nylon fishing line, scissors

3. String Block Print

- Develop a string block motif (see Appendix D).
- Discover that wallpaper, carpet, fabric motifs are repeated to form a unified pattern.
- Print a unified pattern, using repetition.
- Discuss their results and the concept of unity by repetition.

4. Mobile

- View slides or reproductions of mobiles by Alexander Calder.
- Discover that they are unified because there is a variation of related shapes, a variety of sizes and colours.
- Using found shapes that are in some way related, or creating their own shapes from cardboard, develop mobiles that have variations of related shapes, different colours and varying sizes.
- String and hang mobiles.
- Discuss their results and the concept of unity with variety.

appendices

APPENDIX A: GLOSSARY

Abstract Art:	A term used to describe non-realistic art in which the artist's concern is with abstraction of a theme/subject.
Aesthetics:	The perception of response to and expression of beauty in an art form.
Analogous Colours:	Colours which are adjacent to each other on the colour wheel.
Appliqué:	An art form in which fabric shapes are sewn onto a background.
Armature:	A support, usually wire, upon which a sculpture is constructed.
Asymmetry:	A balance of dissimilar objects of equal visual weight.
Balance:	A term referring to equilibrium achieved by equal or seemingly equal distribution of visual weight.
Bas Relief:	A term describing low relief in which parts protrude a little from the background.
Batik:	A process of dyeing cloth using a wax-resist technique.
Bisque:	A term referring to clay which has been fired but not glazed.
Brayer:	A roller for applying paint/ink in printmaking.
Ceramics:	The process of making and firing clay objects.
Charcoal:	A drawing tool made from blackened, charred wood.
Collage:	A composition in which materials are glued to a flat surface.
Collograph:	A print made from an inked collage surface.
Complementary Colours:	Colours which are opposite each other on the colour wheel (e.g., red and green).
Composition (Design):	The arrangement of the formal elements in a work of art.
Contour:	The outline or edge of an object or body. A line which defines shape.
Crosshatch:	A drawing technique by which lines are drawn across lines with varying degrees of spacing to give gradations of value.
Diorama:	A three-dimensional setting or environment similar to a stage setting.
Elements of Art:	The components of a work of art; i.e., line, shape, form, texture, colour, space, value.
Encaustic:	A painting technique using melted wax and coloured pigment.

Engraving:	Incising or scratching an image on a surface.
Expressionism:	Art in which an emotion, feeling or mood is the most predominant aspect.
Fire:	The term for baking a clay object.
Form:	The term denoting a shape which has three dimensions; e.g., height, width, depth. The individual shapes or groupings in a work of art.
Found Materials:	Available or discarded things which an artist may use when constructing a work.
Functional:	A term describing an art work which has utilitarian as well as artistic value.
Frieze:	A horizontal band of decoration on a wall; usually sculptural.
Gesture Drawing:	A drawing, quickly done, with the purpose of capturing the movement and/or the posture of a figure or an object.
Gradation:	A gradual change in value.
Greenware:	An unfired clay object.
Grout:	The filler between tesserae in mosaics.
Harmony:	See Unity.
Hatching:	Parallel lines used in drawing to obtain value.

Hue:	A term denoting a specific colour; e.g., "red."
Medium:	The material and/or the technique used in making a work of art.
Mobile:	An art form in which moving, suspended parts are balanced.
Monochromatic:	A term referring to a piece of art in which tints and shades are of one colour.
Mosaic:	An art form composed of tesserae.
Negative Space:	The space around a positive shape, or the unoccupied space within a positive shape (also referred to as ground).
Nonobjective Art:	Art which is not a representation of things, scenes or figures.
Opaque:	A state of non-transparency that light cannot penetrate.
Perspective:	In drawing and painting, the illusion of space/depth created through the use of devices such as vanishing point, horizon line, etc.
Photogram:	The term for a photograph without a camera. An object or made objects are placed on light-sensitive paper which is exposed to a light source and then chemically fixed and developed.

Pointillism:	A study of painting in which points of colour, grouped together, blend to produce various hues and values when seen at a distance; e.g., work of Georges Seurat.
Positive Space:	The shape (figure) subject as opposed to the negative space (ground) on a drawing or painting.
Primary Colours:	The three hues that cannot be produced by mixing: red, yellow, blue.
Radial Design:	A design which radiates from a central point; e.g., the spokes of a wheel.
Realism or Realistic Art:	A term for the kind of art which approximates photographic realism.
Rhythm:	Movement produced by a pattern of recurring elements that are the same or similar.
Relief:	A sculptural work in which parts are raised from the flat background.
Scoring:	Cutting gently with a knife. This term is used in paper sculpture and in ceramics.
Secondary Colours:	Hues obtained by mixing the primary colours; e.g., purple, orange and green.
Shade:	A darker value obtained by adding black to a colour.
Shape:	An area defined by line or colour/value changes.
Still Life:	An organized arrangement of inanimate objects.
Symmetry:	The balance between two identical sides, where one side is a mirror image of the other.
Tempera:	The opaque, water-soluble paint generally used in schools (powder and liquid).
Tesserae:	The small pieces of ceramic tile or glass which make up a mosaic.
Texture:	The actual or visual tactile quality of a surface.
Three-Dimensional:	The term used for an object or body which has length, breadth and depth.
Tint:	A lighter value obtained by adding white to a colour.
Unity:	A sense of agreement or congruence of the elements in a work of art (also called harmony).
Value:	The lightness or darkness of a hue.
Vanishing Point:	In perspective, the point on the horizon at which lines that are parallel appear to converge.

Wash:	A thin, transparent application of paint or ink.
Warp:	In weaving, the lengthwise threads fastened to the loom which provide the foundation for the weaving.
Wedging:	The process of homogenizing clay by removing lumps and air pockets.
Weft (Woof):	In weaving, the material that is woven over and under the warp.

APPENDIX B: ART MATERIALS AND EQUIPMENT

The following table is a suggested list of basic art materials. All materials and supplies have been allotted on the basis of a class of 24 students or a school of 350 students, for a period of one year.

ITEM	QUANTITY	
	PER CLASS	PER SCHOOL
CERAMICS:		
- Clay: wet pugged	25 kg	
- Canvas or cotton duck for tables		12 metres
- Modelling tools: manufactured or preferably found		50 - 100
COLLAGE AND MOSAICS:		
- Foil wrap	1 roll	
- Glue: white	4 litres	
polymer medium (PVA)	1 litre	
- Paste: powder	3 kg	
- Liquid starch	as required	
DRAWING AND PAINTING:		
- Brushes: small round	12	
medium round	12	
medium flat	12	
large flat	12	
- Charcoal: stick	1 box of 50	
- Crayons: wax, 16 colours	24 boxes	
- Drawing Boards for outdoor sketching: 46 cm x 61 cm cardboard or masonite		50
- India Ink	1 litre	

ITEM	QUANTITY	
	PER CLASS	PER SCHOOL
DRAWING AND PAINTING: (Cont'd)		
- Coloured drawing ink	as required	
- Mixing trays (manufactured or found) for mixing paint	12	
- Paint:		
- tempera, powdered or premixed: black, white, red, blue, yellow	3 kg of each	
- or -		
- large tempera blocks and trays (6 or 9 colours)	12 trays with blocks	
- watercolour: boxes, 8 colours	24	
- refills: assorted colours	as required	
- finger paint (homemade or bought)	as required	
- Paper:		
- order appropriate sizes: 46 cm x 61 cm, 30 cm x 46 cm, 23 cm x 30 cm		
- white cartridge	1000	
- cream manila	1000	
- construction: coloured assorted		
- folding paper	500	
- newsprint	2000	
- finger painting paper	as required	
- mural paper, heavy kraft: white, brown, assorted colours		6 rolls
- 4-ply to 6-ply board for mounting, constructing, printmaking (sizes as desired)	as required	
- tissue paper, varied colours	as required	
- crepe paper, varied colours	as required	
- Pencils: 2B - 4B	48	
- Felt pens: non-toxic	48	
- Pen nibs: assorted		100
- Pen holders: student		48

ITEM	QUANTITY	
	PER CLASS	PER SCHOOL
FABRIC AND FIBRE:		
- Large darning or weaving needle		48
- Fabrics: burlap, cotton, felt	as required	
- Needles: assorted sizes	as required	
- Pins: straight		2 kg
- Scissors: good quality for fabric	12	
- Thread	as required	
- Yarn: assorted colours, weights and textures	8, 4 oz. skeins	
PHOTOGRAPHY:		
- Camera and film	as required	
- Special materials (see guide)	as required	
PRINTMAKING:		
- Brayer: 10 cm, 15 cm		10
- Ink, water based: 300 cc tubes, red, yellow, blue, white, black	3 of each colour	
- Lino blocks	24	
- Lino cutting tools: 1 handle with 5 blades		24
SCULPTURE AND CONSTRUCTION:		
- Kraft tape	5 rolls	
- Masking tape	5 rolls	
- Plaster of Paris: 25 kg bags		3 bags
- Stapler	3	
- String: large 2 kg ball	1 ball	
- Tacks and nails	as required	
- Wire, various gauges	as required	
- Popsicle sticks, craft sticks, toothpicks	as required	
- Mat knife		5

ITEM	QUANTITY	
	PER CLASS	PER SCHOOL
MISCELLANEOUS:		
- Pails or dishpans: 9 - 22 L	4	
- Scissors: student (10% left hand)	24	
- Sheet plastic for tables, 2 m x 2 m		10 sheets
- Sponges for clean-up	10	
- Staple gun		1
PERMANENT EQUIPMENT FOR SCHOOLS		
- Kiln, or access to one		
- Paper cutter: 60 cm blade		
- Slide projector		
- Woodworking tools: hammer, saw, vise		
- Rack and cutter for paper rolls		
- Iron		
- Sewing machine		
- Movable art carts		

FOUND MATERIALS

Our environment can provide many free materials and articles for the art program. With imagination, teachers and students can collect hundreds of things, ordinarily considered worthless, and recycle them. The home and school environment abound with discarded everyday items; empty packages, boxes, scraps and remnants. Local industries often will share scrap lumber, fabric, plastic and other materials with a nearby school. In addition, the world of nature provides an unending source of interesting objects and materials for collage, printmaking, weaving, ceramics, sculpture and many other art activities.

Teachers and children can organize scavenger hunts to collect special materials. Send letters home to families and encourage the school staff to save useful items. Organize educational field trips to visit local industries; for example, a visit to a sewing or a furniture factory will not only show the children how materials are used commercially, but it may also open up a source for good quality fabric or lumber scraps.

Some ideas for recycled materials are:

Material	Use
Baby food jars	Paint containers
Bags, paper	Masks, storage of found materials, puppets
Balloons	Foundations for papier-mâché, paper sculptures, or clay slab pots
Bark	Collage, rubbings
Beads	Construction, collage, weaving
Blocks (wood)	Bases for sculpture, construction, wood-working
Bones	Jewellery, imprinting in clay
Boxes, cardboard	Box sculpture, masks, storage for found materials, display stands, houses
Buttons	Stitchery, collage, constructions, imprinting in clay
Cardboard, corrugated	Collage, collograph, rubbings, paper sculpture
Carpet samples	Collage, construction
Cartons, milk	Tempera paint containers (can be sealed with clothespin or plastic clamps), sculpture
Clock mechanism parts	Collage, imprinting in clay
Cones, fir or pine	Imprinting in clay
Cord	Weaving, collage, string pictures
Corks	Collage, construction in 3-D, mobiles, printmaking
Drapery samples	Collage, crafts, sewing
Driftwood	Still-life arrangements, sculpture
Feathers	Collage, imprinting in clay, rubbings
Flowers (dried)	Still-life material, collage
Foam rubber (discards)	Collage, 3-D construction, printmaking
Fur	Collage, 3-D construction
Gourds	Still-life material, imprinting in clay, sculpture
Leather	Collage, collograph, tooling
Machine parts	Sculpture, imprinting in clay
Magazines	Collage, mosaics, pasting surface, source material
Masonite (discards)	Collage, inking surfaces, 3-D constructions
Newspapers	Multiple purposes, padding for crayon application
Pepple and stones	Plaster reliefs, ceramic display, imprinting in clay, collage
Pins	Various uses
Pipe cleaners	Collage, miniature armatures, crafts
Plastic (discards)	Sculpture, mobiles, collage
Plywood (discards)	Collage, 3-D constructions, bases for sculpture
Raffia	Hair for masks or puppets, collage, weaving
Reed	3-D construction, collage, weaving
Ribbon, ric rac	Collage, stitchery and applique, weaving
Rope	Collage, 3-D construction, imprinting in clay, display
Rubber, tire innertube	Collage, collograph, sculpture
Sandpaper	Collage, surface for melted crayon pictures, collograph, wood-working
Sea shells	Still-life material, imprinting in clay, 3-D construction
Shingles (tar, wood)	Collage, collograph, 3-D construction, houses

Material	Use
Skull, animal	Still-life material, sculpture
Sponge (metal, plastic)	Imprinting in clay, clean-up
Spools (thread)	Box sculptures, 3-D construction, imprinting in clay
Sticks (applicator, paste, pick-up)	3-D construction, collage
Straws (wax, cellophane, paper)	3-D construction, mobiles, weaving
Tarpaper	Collage, collograph
Tile (acoustic)	Collage, 3-D construction, base for display areas
Tins (pie, cookie, T. V. dinner)	Paint mixing palettes or containers, sculpture

Material	Use
Tongue depressors	Collage, paint-stirring sticks, 3-D construction
Toothbrushes	To clean recessed areas in plaster sculpture and relief, splatter painting
Toothpicks	3-D construction, collage, collograph, applying glue
Tubes (mailing)	Box sculpture
Wallpaper (samples)	Collage, rubbings, paintings, printmaking surface
Weeds	Still-life material, weaving
Wood (assorted)	Wood sculpture and reliefs, printmaking, bases for sculpture
Yarn	Stitchery, appliqué, collage, weaving

APPENDIX C: CLASSROOM ORGANIZATION AND DISPLAY

The classroom should be organized to meet the needs of each teacher, the class size and level, and the existing facilities. An art room and an elaborate collection of supplies are not necessary to have a successful art program. Carefully designed and properly maintained art supply and storage areas, classroom working spaces and display areas are inviting and will encourage good teaching and positive involvement in art activities.

The following suggests a variety of helpful hints. Teachers from different situations should be able to use or adapt some of these ideas in their own art programs.

ART MATERIALS, SUPPLY AND STORAGE

Keep materials tidy, convenient and in good condition in the classroom.

- Where possible, use cupboard space.
- Collect sturdy boxes (collect grape boxes in the fall), containers and large cans. Have children paint and label them with durable paints (latex enamel). Use for storage and distribution of supplies.
- Attach labels to shallow plastic trays or dishpans and use for storage.
- Paper must be stored flat in drawers or shelves. Leave paper in its packing box to protect edges.

In the school:

- Store bulk supplies and special tools and equipment in a central storage place.
- Use a cart or carts for dispensing and transporting art supplies.

CHILDREN'S ART WORK IN PROGRESS, STORAGE

A small area or centre should always be available for spontaneous art work. The rest of the classroom area should be flexible enough to allow for other art activities.

- Free-standing or desk easels can augment limited table and desk painting surfaces.
- Tape heavy, plastic sheets onto an area of the floor with strong, wide tape.
- Equip a strong, old wooden table or workbench with simple tools. This will come in handy not only for many art activities but also for other activities, such as science experiments.
- Place a 1.2 m x 2.4 m sheet of plywood on top of sturdy tables or desks for a large work area. Place the plywood on the floor for a woodworking area.

CLEAN-UP

- Access to sinks varies from school to school.

Where water must be transported, use pails with strong handles. If possible, use a cart for transporting water. A minimum of two large pails is essential: one for clean water, one for dirty water.

- Provide towels and large garbage bins. If necessary, collect large boxes for garbage.
- Acquire a sponge-mop, a broom and a simple carpet sweeper for the classroom. Use large absorbent sponges for table tops.
- Keep a large supply of newspaper to cover desks and floors.
- Collect and have children use paint shirts. Wash them periodically.
- Clean tools thoroughly. Dry and store properly. If paint brushes become hard with caked paint and paste, soak them overnight in a very strong detergent and hot water solution. Rinse well the next day.
- Establish an efficient clean-up routine with the children. A bit of "training" early in the school year can make even "clean-up time" an enjoyable part of every art activity.

DISPLAY

Display space should be arranged for children's art work and for the display of interesting, art-related objects. Displays should be located in classroom areas, in school hallways and other spaces common to all.

- Use school bulletin boards for art displays which can be changed frequently.
- Make supplemental bulletin boards from: ceiling tiles, corrugated cardboard sheets attached to a wall, large sheets of triwall cardboard or donacona board covered with burlap or coloured paper.

- Make display units by taping large sheets of cardboard together so that they can fold at the taped joint. Place these units on tables, counters or on the floor.
- Install ceiling hooks for hanging mobiles and other displays.
- Display 3-D work on open cupboards or shelves.
- Decorate boxes, blocks and styrofoam packing cases to use as stands for 3-D work.
- Arrange a grouping of attractive logs with evenly-sawn ends to display 3-D work or crafts.
- Label displays neatly or not at all.
- Frame drawings, paintings and prints with simple bristol board mats. These "frames" often can be re-used many times.
- Take care to hang things neatly and on a level.
- Include all the children's work in the displays.

OPEN AREA CLASSROOM

In an open-area classroom, consideration must be given to carpeted areas.

If a permanent painting area is to be set up, large sheets of heavy plastic taped to the carpet helps to protect the carpet.

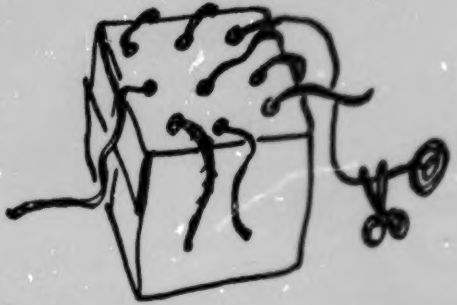
Display: There is often a limited amount of wall surface available for display. Therefore, free-standing movable units are preferred; e.g., the kiask, made from a heavy sno-tube from the construction industry.

Storage: Storage of equipment is better controlled if it is located in a central area.

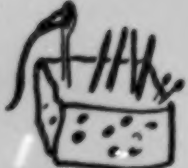
Work in Progress: Store in large boxes, so that the art work may lay flat.

ORGANIZATIONAL TIPS

FABRICS AND FIBRES

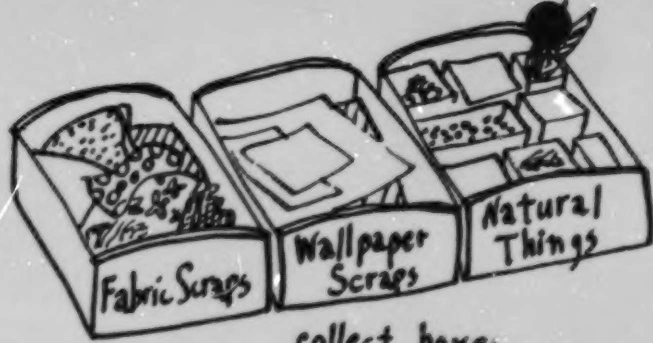


Balls of yarn are inside the box. Ends come through the holes and don't get tangled.

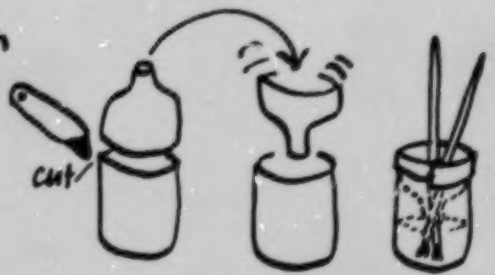


styrofoam pin cushion

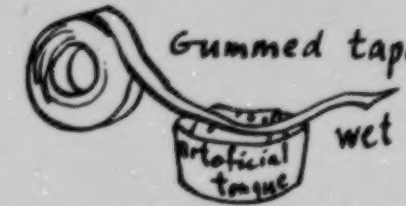
COLLAGE


Fabric Scraps
Wallpaper Scraps
Natural Things

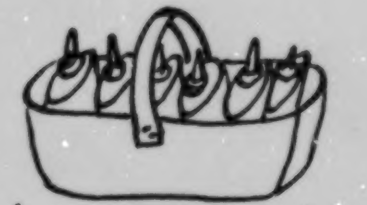
collect boxes, paint and label. use for collage collections



make a glue and brush container for thin while glue and thin P.V.A glue. Brushes can be left in and won't dry out.


Gummed tape
artificial tongue

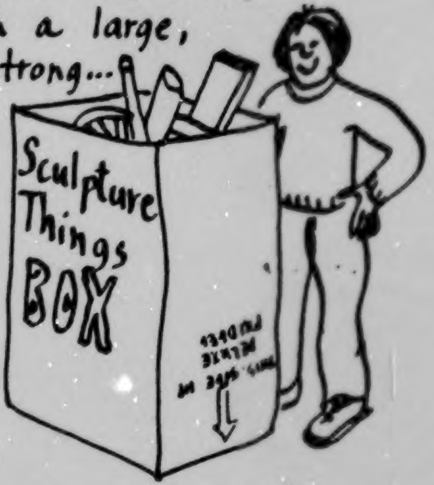
wet sponge in a dish



a basket is good for collecting and storing white glue bottles.

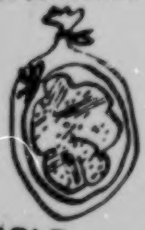
SCULPTURE AND CONSTRUCTION

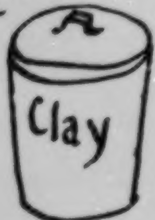
Collect materials in a large, strong...


Sculpture Things BOX

CERAMICS

Store clay in two plastic bags or in a container with a tight lid.





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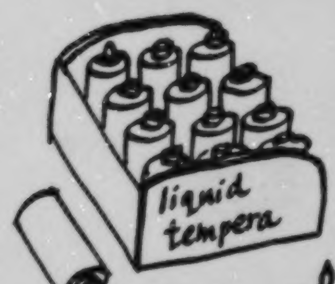
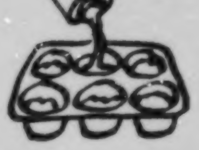
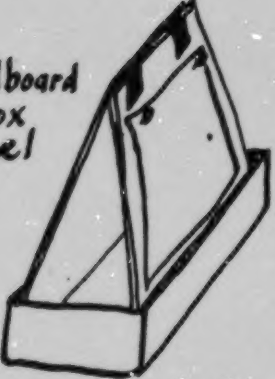
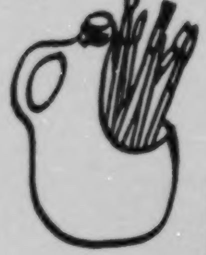
ORGANIZATIONAL TIPS

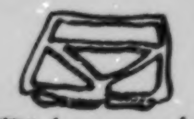
PAINTING

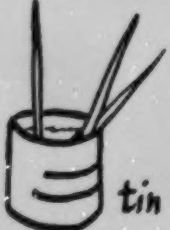




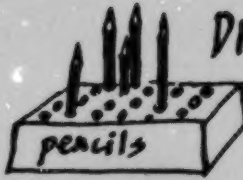

cardboard box easel

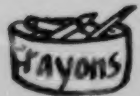

store brushes with bristles up.


TV tray palette

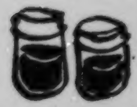

tin can water container

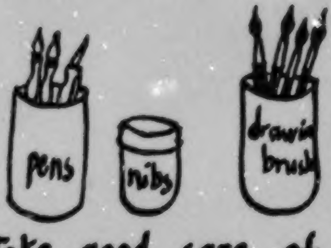
DRAWING





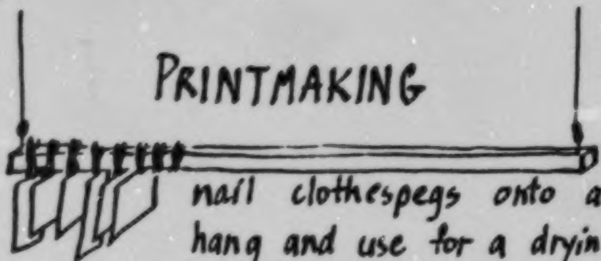
shallow, wide containers

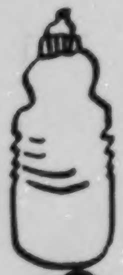

keep india ink in small jars with lids.

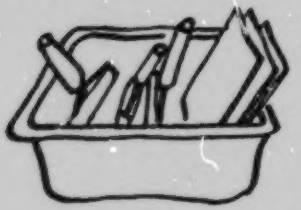


Take good care of drawing pens, nibs and fine brushes.

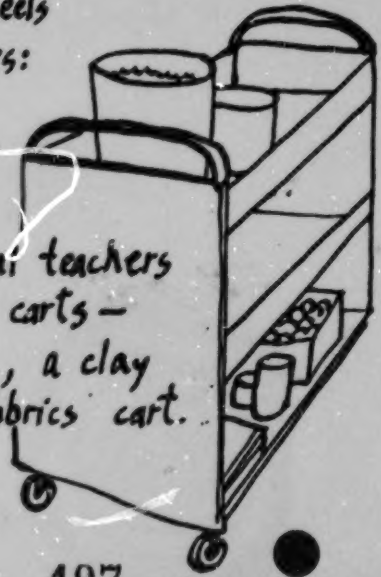
PRINTMAKING


nail clothespegs onto a 2"x2". hang and use for a drying rack.


put tempera + soap printing "ink" into an old squeezy bottle for easy dispensing


Wash-up dish pan

a cart on wheels has many uses: it can be a clean-up cart or a supply cart. Several teachers can also share carts — a painting cart, a clay cart and a fabrics cart.



APPENDIX D: NOTES ON MEDIA, TECHNIQUES AND PROCESSES

DRAWING AND PAINTING

- See Approach - Media: Drawing, Painting
- Experiment with using erasers to define shapes. Experiment with purposeful "smudging." Experiment with rolling a brush loaded with paint, with spattering, strippling, sponging, dripping, blowing through a straw.
- Experiment with all kinds of painting surfaces: thin, thick or textured papers, cardboards, cloths.
- Finger painting will require a paper with a glazed or glossy surface. Newspapers, a paint rag, a large flat pan for wetting the paper, and some protective covering for clothing will also be needed. See Printmaking (below) for finger paint recipe.
- Experiment with thickening paint with addition of liquid detergent, or liquid bleach.
- Investigate all kinds of mixed media: charcoal and paint, collage and paint, white glue and paint. See M. Linderman, Art in the Elementary School, for divergent thinking about painting and drawing techniques and processes.

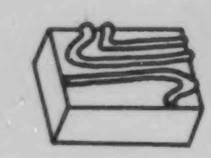
PRINTMAKING

- The process of preparing finger paint for mono printing is as follows:

1. Dissolve 300 mL of laundry starch into one cup of cold water.
2. Add 250 mL of boiling water and cook, stirring constantly until mixture becomes transparent and glassy-looking.
3. Cool slightly and mix in 300 mL of soap flakes.
4. Add about 300 mL of powder colour (tempera) and stir thoroughly.
5. A few drops of oil of cloves or oil of wintergreen may be added to keep paint fresh.

Paint may be stored for some time in screw-top jars.

- For string blockprinting, glue string in a design onto a small block. Roll ink/paint with a brayer or block. Hold block as a stamp and print design on paper or cloth.



CERAMICS

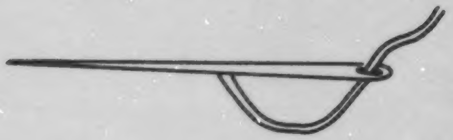
- Cover working surfaces (desks, tables) with canvas or cotton duck (or newspapers, sheets of plastic).
- Use wire with two handles (spools or buttons) to cut clay.
- Coiling, Slab-building: Read books referred to in Approach - Media: Ceramics. All books are available at the Department of Education Library.

COLLAGE AND MOSAIC

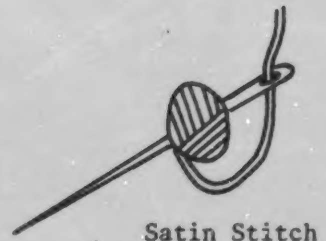
- In September, begin to save materials, found objects for collage art forms. Label boxes, bottles for buttons, beads, etc. Designate separate boxes for each colour of scrap paper to use in mosaics.

FABRIC AND FIBRE ART

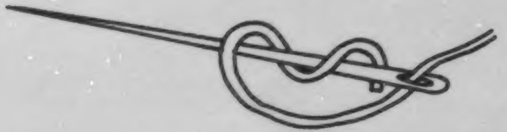
SOME BASIC STITCHES



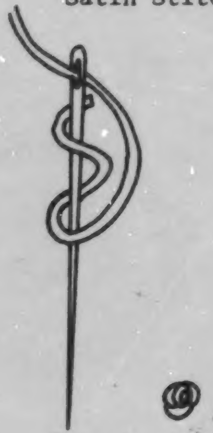
Running Stitch



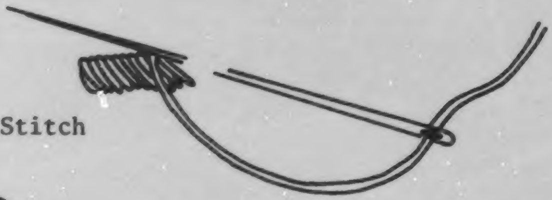
Satin Stitch



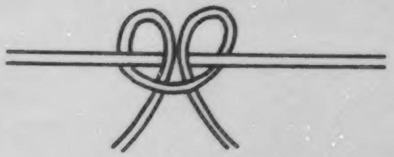
French Knot



French Knot



Outline (Stem) Stitch



Lank's Head Knot
(for attaching yarn to loom)

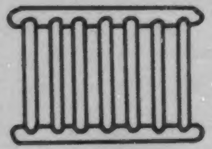
- Save cardboard (rectangles and circles; e.g., pizza boards) for weaving.
- Save grasses, willow shoots, Iris petals, lily leaves in spring, for natural dyes.
- Save dock, cattails, reeds, grasses in autumn, for weaving.

BACKSTRAP LOOM

- Consult reference books, notably B. Taber and M. Anderson, Backstrap Weaving (New York: Watson-Guptill, 1975).

Directions

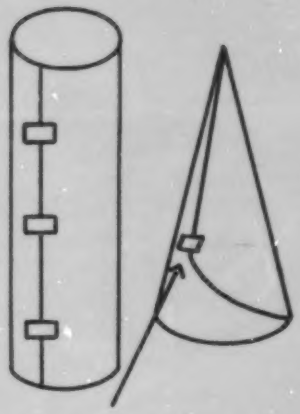
- Use 7-10 popsicle sticks, 2 tongue despressors.
- Drill a 3 mm hole in centre of each popsicle stick.
- Glue the sticks to the tongue depressors as illustrated.



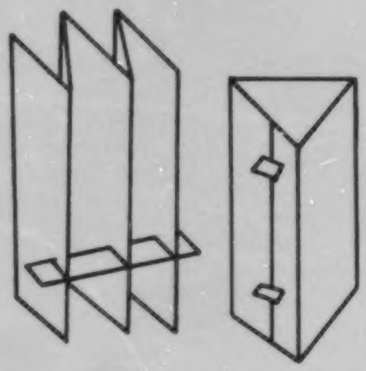
- Sand all edges and slots with lengths and attach yarn at dowels.
- Thread holes with yarn (1 1/2 m) either end.
- To weave, tie a rope to one dowel and anchor it to a hook, door fixture, or table leg. Anchor the other end by a strap tied to the second dowel and around your waist (hence the term "backstrap" loom).

SCULPTURE AND CONSTRUCTION

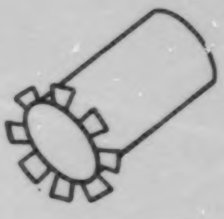
- Paper Sculptural Form: Encourage children to investigate ways of making paper forms which will stand.
- Make basic forms by folding, pleating, scoring, making slits, slots, and tabs, rolling, curling, using pens, tape, glue, needle and thread.



Fix with tape or staples.



Slit basic form and insert card strip.



Cut and fold out tabs to attach one paper form to another.

PAPIER MÂCHÉ

- Materials required:

  Papers: tissue, crepe, towels, construction, corrugated, brown wrappings, bags and cardboard

  Fasteners: rubber bands, wire, straight pins, staples, needles and thread

  Adhesives: masking tape, cellulose tape, gummed paper, wood glue

  Tools: rulers, pliers, saws, hammers and nails, scissors

  Supporting Materials: cardboard, wire, wood, chicken wire, cardboard boxes, dowels, cardboard tubes, bowls, bottles, tin cans and clay

  Trimming Materials: cotton wool, felt, cloth of all kinds, foil, feathers, beads, buttons, yarn and shredded paper

Preparation: Pulp Method

- Fill a pail with small pieces of torn paper, cover the paper with water and let it soak overnight.
- Stir the mixture well and squeeze out the excess water.
- Mix paste powder with water (the mixture should pour easily) and stir into the pulped paper. Keep adding until the mass is pliable and can be modelled like clay.

Preparation: Paper Strip Method

- Tear newspaper into strips
- Mix wallpaper paste and water.
- Have strips of tissue paper ready for final layer.

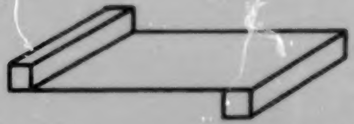
PLASTER RELIEF

Making a plaster relief involves pouring plaster over a design in clay, plasticine or sand.

- Place clay, plasticine or sand about 2.5 cm thick in a shoe box.
- Draw, carve or impress a design.
- Mix plaster in a bowl to a consistency of heavy cream. Always add plaster to water.
- Pour the plaster into the box to the thickness of 1.9 cm.
- While the plaster is still wet, a wire loop can be inserted close to the top of the back (so that the relief may be hung).
- Tap the sides of the box to disperse the air bubbles.
- Dry overnight.
- Tear the box away.
- Sand and then stain or paint.

Benchhook (refer to any basic carpenter's manual):

- Construct with plywood.

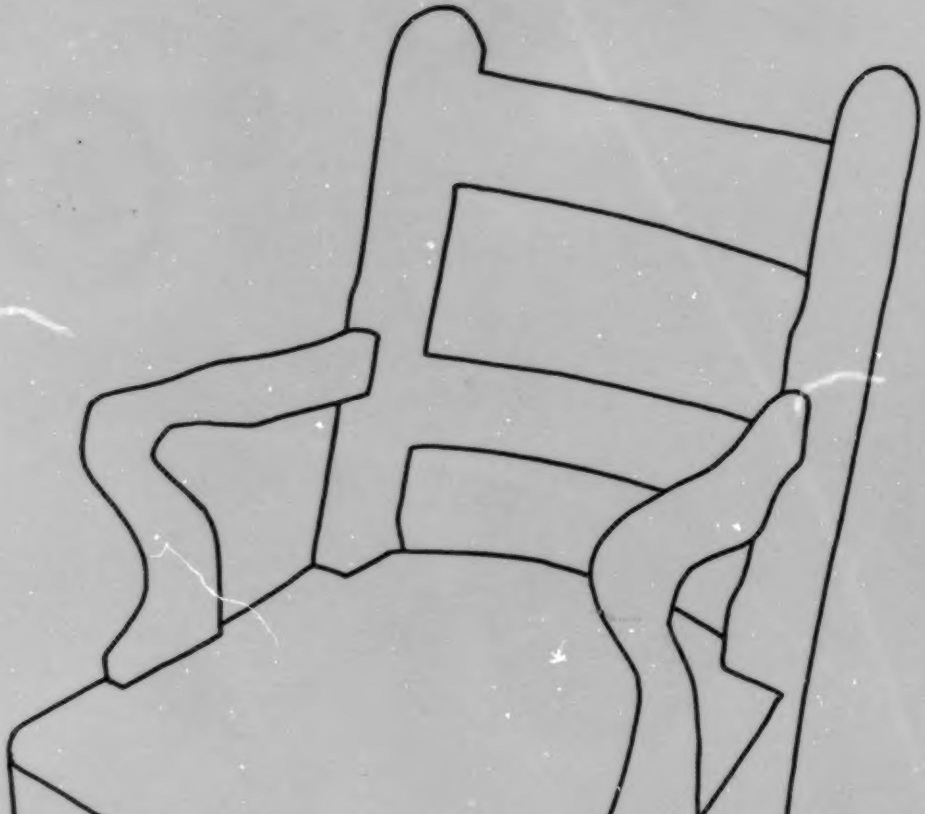


2 - 5 cm x 5 cm ends (approximately)
1 - plywood 20 cm x 12 cm (approximately)

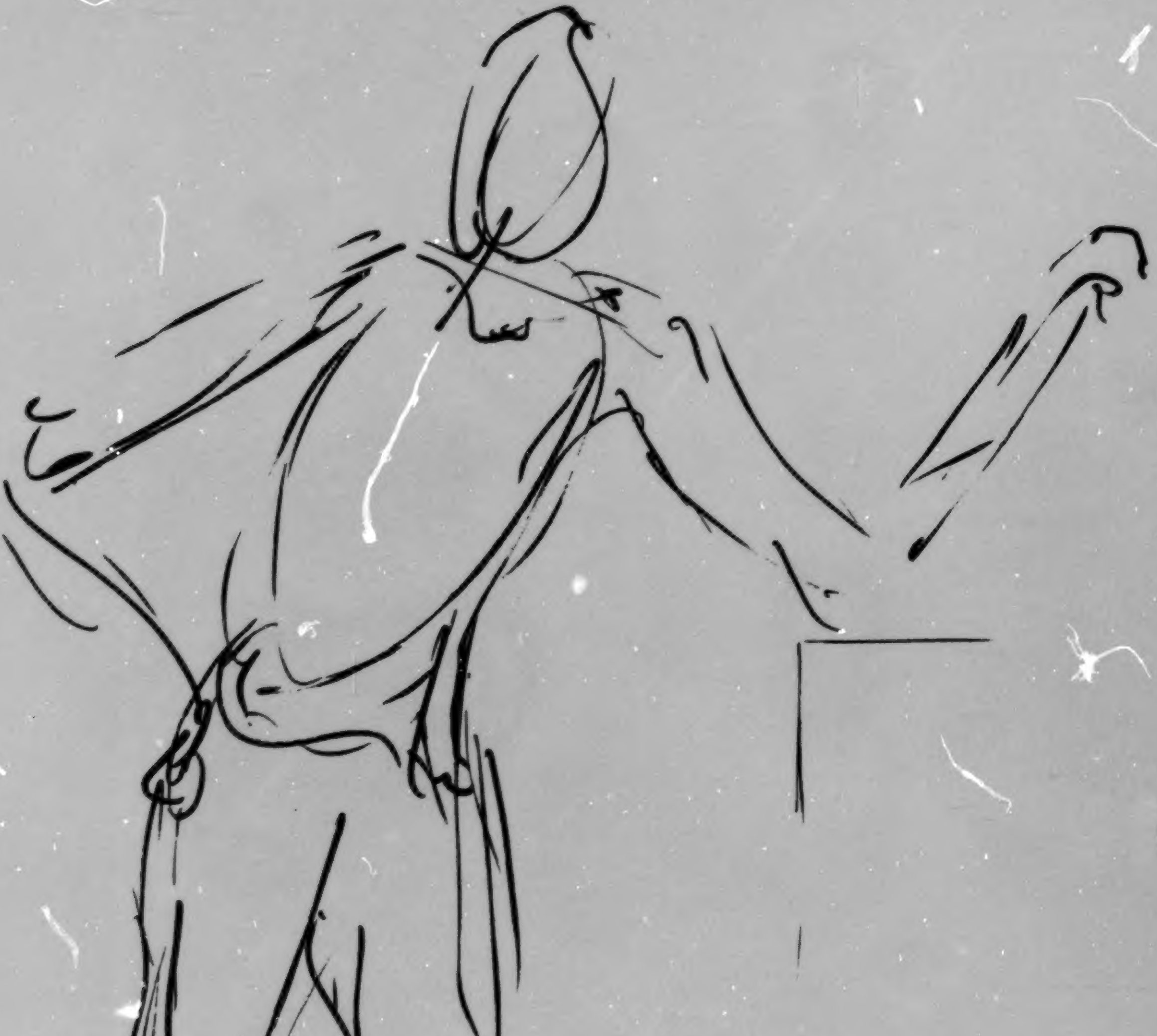
Play Dough Recipe

1 L	flour
250 mL	salt
30 mL	cooking oil

Keeps in fridge for two weeks if stored in a plastic bag.



CONTOUR DRAWING



GESTURE DRAWING

APPENDIX E: ELEMENTS AND PRINCIPLES OF DESIGN

It is important that teachers are familiar with the basic structure of art, and the elements and principles of design, both for their understanding and appreciation of art works and for teaching the art program.

The elements of design--line, colour/value, texture, shape and space--are the basic components with which an artist works. These elements can be arranged or organized and controlled with the use of the laws or principles of design--movement, balance, emphasis, contrast, rhythm and unity--to create a unified whole.

See Appendix G: Resource Material, Teacher References, especially Design Basics by David Lauer, and Art in the Elementary School by Marlene Linderman.

THE ELEMENTS OF DESIGN

LINE

Line is the basic structural system of all compositions. It is a record of action, the path created by a moving point. When two colours, shapes, textures or values meet, line is created (by implication if not physically present). Line can be the outside edge of a shape, or reveal the contour within. Frequently, lines are seen as linear shapes in our surroundings.

Characteristics of Line

a) Measure - length and width
b) Type - curved, straight, angular, bumpy, jagged, etc.
c) Direction - horizontal, vertical, etc.
d) Location - cutting through a composition or shape
e) Character - the expressive or emotional qualities: peaceful, lazy, angry, excited

TEXTURE

Texture is the surface quality of a material or object and may be experienced through vision and/or touch.

Visual texture may be developed through the use of line, colour, light and shadow, form and colour. Texture is made visible by the way in which light hits a surface. Every surface has a texture--rough, smooth, soft, hard, fine, coarse, bumpy--depending on its substance and structure.

COLOUR

Physical Qualities of Colour

Colour can be seen as light or as pigment. Most frequently, it is considered as pigment, especially in the area of painting.

As pigment, black is the total of all colours and white is the absence of colour. As light, white light is the total of all colours and black is the absence of colour.

Colour Terminology

Hue: the name given to a colour; e.g., red, yellow, blue, green.

Primary colours: the three basic hues which cannot be produced by a mixture of other hues. Theoretically, all other colours are developed from the primary colours.

Secondary colours: created by mixing any two of the primary colours. Red and yellow combine to create orange, yellow and blue to create green, and red and blue to create violet.

Tertiary colours: derived by mixing a secondary colour with one of its primary colours; e.g., blue-green or yellow-orange.

Value: the lightness or darkness of a colour; e.g., pink and maroon are values of red. The value of a colour can be altered by the addition of white or black.

Tint: produced by the addition of white to a hue.

Shade: produced by the addition of black to a hue.

Intensity: the degree of brightness or vividness of a hue. A bright hue, such as red, can be made less intense, or duller, by graying it with the complement (opposite) of that colour; in this case, green.

VALUE

See above definition. Values placed together influence one another. A light value placed against a dark value appears lighter, but when placed against a lighter value, it appears darker.

Value can be used to create contrast. It can create the illusion of texture and three-dimensional form. Colours can be made to advance or recede through changing their values. The form of an object is revealed through the changes in value created by light on its surface.

SHAPE/FORM

Shape is an area which is defined by value, colour or line, or any combination of these.

Shapes appear in endless variety. They may be geometric (circular, triangular or square) or they may be organic in form (curving or irregular). They may have exact limits and be clearly defined, or may be vague and blurred, having no measurable dimensions. Two-dimensional shapes have length and width. Three-dimensional shapes are called "forms."

In art, shapes may be representational; that is, they may represent things from the real world and may reproduce their basic appearance fairly closely. They also may be non-representational, and may be the pure fantasy of the artist's imagination.

SPACE

Space is the area between and around shapes, created by actual or implied lines. In two-dimensional work, space or the illusion of space is created by using tone gradation, the overlapping of shapes, or by covering lines.

In three-dimensional work, space is created by the object itself and its relationship to its parts and surroundings.

The artist creates the illusion of three-dimensional space on a two-dimensional surface through the use of perspective.

In sculpture, the space around the form or mass is as important as the sculpture.

THE PRINCIPLES OF DESIGN

BALANCE

Balance is the sense of visual equilibrium which an artist creates in his/her work.

Symmetrical Balance

Both sides of the composition have an equal distribution of the elements. If a central line were to divide the design or composition, one side would be a mirror image of the other.

Asymmetrical Balance

This results when objects of a composition are unequal in size and shape, arranged in a balanced but less symmetrical way. For example, a large object in one half of the composition may be placed closer to the centre than a small shape in the other half, to create a balance.

Radial Balance

This is a form of balance in which the design radiates from the centre. Examples of radial balance in nature are in the petals of a flower or the cross-section of a grapefruit.

MOVEMENT

Movement, in a composition, is the path followed by the eye as it moves from major points of interest to lesser or subordinate points of interest.

The eye is carried along by line, similar or repeated colours, textures, and shapes. This is achieved by directing shapes and lines towards each other in a subtle manner.

Rhythmical movement can be achieved through repetition.

RHYTHM

Rhythm is established in a composition when similar forms are repeated, either regularly or irregularly. Rhythm also appears in the art forms of music, dance and poetry.

Repetition can result from systematic changes in colour, value, shape, texture or size.

Repetition of shapes is also called pattern. The single unit in a pattern is a motif. Motifs can be repeated at regular or irregular intervals to form patterns. If alternating motifs are used in sequence, a more complicated rhythm is established, providing variation to the theme. Regular repetition tends to produce a balanced, but monotonous, rhythm.

CONTRAST

Contrast is achieved by using strong variations within the elements--light colours against dark, large shapes with small ones, or smooth textures beside rough ones. Contrast creates interest in composition.

One composition may have many kinds of contrasts; however, these must not be allowed to detract from the unity of the composition.

EMPHASIS

Emphasis is the highlighting of various areas in a composition to increase their importance and significance. The eye is directed to the most important areas in a composition, and other parts remain secondary in importance.

Emphasis is controlled by varying the degree of domination and subordination of the elements of art throughout the composition (e.g., increasing brightness of an object to emphasize the object).

Emphasis affects the balance of a design, and, therefore, must be considered in relation to the other elements.

UNITY

Unity is the oneness of a work of art, in which all the elements and principles harmonize to produce a complete and visually satisfying composition.

In a composition, unity relates parts to a whole and results in a total visual statement.

Unity can be achieved through repetition of shape, colour or texture; by proximity (putting elements close together); and by variety (shapes may repeat but in different sizes, colours may repeat but perhaps in different values). Some variety is desirable in order to avoid monotony. Thus, unity with variety is generally seen as a desirable artistic trait.

DESIGN QUESTIONS

Objective: To stimulate discussion of slides or visuals before or after a lesson, or when students evaluate their own works.

Line:
- Is line used in this picture? Where?
- What kinds of lines?
- Is line used to create movement? How? Where?
- Do the lines create feelings? Where? How?
- Is the line rhythmic? How is this achieved (repetition of pattern, texture)?
- Are there contrasting lines? How do they contrast? Point them out.
- Are there contour lines?
- Are lines being used to show emphasis?

Texture:
- What type of textures are there?
- What feelings do they convey?
- Do they express the true texture of the object? Why or why not?
- How is the texture produced?

Colour:
- What kinds of colours are being used?
- Why has the artist used these colours?
- What feeling is being conveyed (happy, sad, etc.)?
- Are there value and intensity changes in the colours?

Shape:
- Describe the shapes you see.
- Are these organic or geometric shapes?
- What shapes appear in the background and foreground (negative and positive)?
- How are the shapes being used (to emphasize movement, pattern)?

Space:
- Is there depth to the space?
- How has it been handled (overlapping, high, low, near, far, detail, colour)?

Movement:
- How has movement been achieved (placement of shapes, lines, colours, repetition)?

- Is there a focal point?
- What elements of design have been used to create movement?

Repetition:
- Is there any repetition? Where?
- What elements are repeated (line, shape, texture, colour)?

Balance:
- What type of balance is used (symmetrical, asymmetrical, radial)?
- What elements are used to achieve this?

Emphasis:
- What is being emphasized?
- Is there more than one focal point?
- How has it been developed?

Contrast:
- What areas of the composition are areas of high contrast?
- What design elements are used to emphasize this?

Unity:
- Have all the elements and principles of design worked together to produce a harmonizing work?
- How is this achieved (repetition of line, shape, colour, texture, proximity, variety)?

APPENDIX F: SAMPLE LESSON PLANS/SEQUENCES

LEVEL 1-2

Approach: Medium - Ceramics
Topic: Pulling a Four-Legged Animal

Objectives

The children shall:

- Develop perceptual awareness through viewing and discussing ceramic art and through working with clay.
- Learn, through visual and tactile experience, about the properties of clay; e.g., that it will dry as it is being worked.
- Experiment with forming and modelling clay and decorating the surface of clay.

Focus

- Clay can be manipulated and modelled to develop tactile and visual awareness of its properties.
- Add small amounts of water to the clay when it becomes too dry. It then must be "kneaded"/wedged.
- Develop vocabulary associated with clay: knead, wedge, fire, kiln.
- People everywhere, today and in the past, have enjoyed making useful pottery and decorating it to make it beautiful.

Motivation

- View and discuss ceramic animals and photographs of ceramic animals.
- Discuss the sturdiness of most of the animals and their positions: lying down, running, standing, etc.
- Point out that most of the animals look very solid; they have short, chubby legs, chunky bodies, etc.
- View and discuss photographs of various animals. Decide which animals might work well in clay (solid, strong-legged); e.g., elephants, pigs, dogs, cats, rabbits.
- Briefly demonstrate pulling a four-legged creature from a lump of clay. Stress that the legs must be thick and strong.
- Have children pretend to be animals. Let them walk like an animal, holding poses every so often. Ask: How does your animal eat? . . . sleep? . . . run?

Materials

- 10-12 kg of clay
- cutting wire
- tables
- canvas, plastic, burlap or newspaper to cover tables
- small containers for water
- larger pails of water
- found objects, skewers, sticks, toothpicks, nails, screws, bottle caps, etc.
- 15 cm x 20 cm boards on which to place animals
- sponges

Process

- Cut balls of clay with wire and distribute to each child. Allow approximately 15 minutes to experiment. Teach children to rewedge the clay.
- Make it clear to the children that the best learning is by "doing" (identifying the problem, discovering the solution). Let the children try and try again

to make the animal stand even if the legs are too weak to support it. The children will "learn through doing" that success in making their animals stand depends on making sturdy legs.

- Encourage the children to make the ears big enough to be noticed.
- Early in the modelling process, suggest that the children make the eyes and give the animal a name so that a rapport develops between each child and his/her animal.
- Demonstrate how to make marks in clay by pressing in found materials (heads of nails, screws, etc.), or by pulling a tool through the clay (combs, forks, nails).
- Encourage imaginative, divergent thinking about decoration. Tell them to make their own decorative carved lines and tool marks as if they "really meant it" (conviction emphasis). Express pleasure when children make an inventive decoration.
- For both balance and visual effect, have children press the legs apart (not pressed together as if the body resembled a telephone pole). Discuss how we like to see animals at the zoo with their legs in motion. We wait and watch until the sleepy lion gets up and moves.
- Do not allow children to add legs and head to body. Explain that the lesson you are teaching today is on pulling an animal, and offer them the challenge of solving this problem.
- Cover finished animals loosely with a plastic sheet, having first stuffed plastic, clay or wood supports under the trunk of any that might sag. After a few days remove the plastic and allow the animals to dry thoroughly (approximately one week). Fire according to kiln directions.

- Time - Approximately 1 1/2 to 2 hours, preferably in two sessions.

Evaluation

Display finished animals. Discuss the problems involved in making an animal that stands and encourage children to explain how they solved their problems. Discuss the various patterns and textures on the animals and have children tell or demonstrate how they made their decorations.

Related Activities

- Invite other classes to view and enjoy the animals.
- Make a diorama on a table top to give the animals a "home."
- Name the animals and write or tell short stories about them.
- Use the animals as models for paintings.

LEVEL 3-4

Approach: Theme
Topic: Haunted Houses (Box Sculpture)

Objectives

The children shall:

- Understand that the elements of design and art materials can be related to express moods and feelings.
- Develop awareness of their inner moods and feelings by expressing their emotions through art.

Focus

- The elements of design can be manipulated to express emotion.

- Many common materials from the environment can be manipulated and used in expressive ways.

Motivation

- Discuss haunted houses: what they are, where they can be found, the things that can be seen and/or heard in a haunted house. Recall and discuss stories about haunted houses.
- Collect and examine materials for the haunted house project: a large cardboard box for each child, small boxes, empty containers of all sorts, wood-scraps, shavings, sawdust and dead leaves, fabric, yarn and fur scraps, aluminium foil, plastic, cellophane, styrofoam, old toys and gadgets, etc.
- If this activity is done around Halloween, children will already be sufficiently motivated.

Materials

- collected scraps (see Motivation)
- coloured tissue paper and/or cellophane
- glue, tape, string, wire, scissors, stapler
- mat knife (teacher's use only)
- paint and brushes
- other art supplies where needed

Process

- Give the children the following directions: Design the outer shell of the house from the large cardboard box. Cut out windows and peepholes. Design the roof, either pointed or flat. Leave openings in it for windows, or close it completely for a dark effect inside. After the roof is designed, leave it open so the inside of the house can be assembled.
- Assemble and construct things for inside the house. Decorate walls with collage and/or paint. Make furniture from little boxes and wood scraps. Cut out silhouettes of people, monsters or scary shapes from stiff cardboard. Hang shapes from the ceiling (e.g., spiders, ghosts, witches) or attach them to the walls with little wires. Glue textured materials to floors, ceilings and walls.
- Glue or tape different colours of tissue paper and/or cellophane over the windows and roof holes to change the colour of the lighting.
- Look through the peepholes periodically to check the various views of the scene. When satisfied, glue everything down securely and attach the roof.
- Paint and decorate the outside of the house.

- Time - Although this activity can be done in one afternoon, children tend to become very interested and involved in the activity, and like to work on their houses over a longer period of time.

Evaluation

Display the finished houses and allow the children time for viewing them. Discuss how the houses make them feel: scared, amused, shocked, sad, etc. Ask them why the houses make them feel a certain way (colour, texture, objects, movement, etc.). Have children suggest other approaches for "next time."

Related Activities

- Haunted House Open House: Set the houses up for viewing and invite other classes in for a scary look. Children love to peek into each other's houses.
- Write haunted stories to go with the houses.
- Make a tape with haunted music and sounds to go with the houses.

LEVEL 5-6

Approach: Design - Colour/Value
Topic: Value Scale

Objectives

The children shall:

- Understand value and the making of a value scale.

Focus

- A tint is produced by adding white to a colour; a shade is produced by adding black.

Motivation

- Begin the lesson by showing slides of works of art that emphasize the elements of colour, value, shades and tints.
- Discuss the slides with the children by asking questions such as: What colours does the artist use in this painting? How do the colours make you feel? How did the artist get those colours? Introduce the word "value" and explain tints and shades (adding white or black to a hue).

Slides to be Viewed:

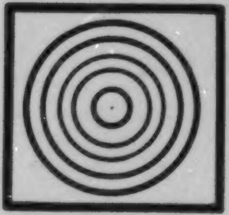
- Lemoine Fitzgerald (C), Abstract
- Ernest Lindner (C), Decay and Growth
- E. Donns, Ballet Scene
- Sheila Butler (M), Pool Room
- Lawren Harris (C), January Thaw Edge of Town
- Thomas Gainsborough, Landscape With A Bridge
- A. Y. Jackson (C), Farm Buildings
- Grant Wood, American Gothic
- Caroline Dukes (M), Hills
- Peter Rindisbacher, The Governor of Red River Driving His Family on The Red River in a Horse Cariole

Materials

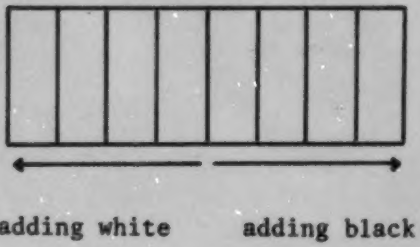
- tempera paint
- water cans (one between two or three children)
- aluminium T.V. trays for palettes
- #12 hog hair brushes (one per child)
- white cartridge paper or manila drawing paper
- newspaper

Process

- Cover tables with newspaper.
- Give each child his/her own brush and paper. Two or three children can share paints and water cans.
- Encourage them to bring the palette to the brush, not the brush to the palette.
- Explain to the children that they are going to discover a value scale of a hue (colour), and they may record this scale in either of two ways. Draw the following diagrams on the board:



(If this design is used, two targets will be made, one for tints and one for shades.)



- Have children place one primary colour in the centre of the selected scale.
- Have the children add a tiny amount of white to the hue in the palette. Mix the paint and record the value change on the scale each time until the lightest tint is achieved.
- Next, have them begin with the same primary hue again and add tiny amounts of black, recording the value change each time until the darkest shade is achieved.
- Give the children time to experiment with the other primary colours, and with black and white (to discover a gray scale) in the same manner.

Time - one art period (approximately 75 minutes).

Evaluation

Display the children's value scales on the wall. Have the children discuss their work, using the new vocabulary (value, hue, tint, shade).

Related Activities

- Paint a still life using shades and tints of one hue.
- Paint a landscape or scene using shades and tints of hues.
- Create a design and paint it in shades and tints of a hue.

- Describe and evaluate the feeling that has been communicated in the work.

LESSON SEQUENCES

The curriculum is arranged to demonstrate a sequence of skills and concepts within each unit and from one year to the next. For example, in grades one to two, the Design Unit begins with the simple properties of the elements of line, texture, colour, etc., and ends with the more complex principle of movement. In grades three and four, the Design Unit develops the same elements and adds more of the principles of composition. Thus, the concepts are sequential from simple to complex,from grades one to six. The teacher may choose to teach one unit at a time (Theme, Medium or Design) for one particular grade. Or, the teacher may choose to work across the units, starting with, for example, a lesson from Design, then one from the Medium section, another from Theme, etc., making connections between the lessons so that one idea builds on another. This method of sequencing has several advantages. Each teacher can develop a sequence in his/her own way, as long as these "connections" are made between the lessons. Any lesson can be a "starting point" and four or five lessons can be sequenced to build on an aspect of an overall theme. Examples of possible sequences at each grade level follow.

GRADES 1-2

STARTING POINT: Texture (Design Unit)
ACTIVITY: Rubbings, Collage, Tiles
FOCUS: Emotive qualities of texture

STARTING POINT: Ourselves and Our Physical Environment (Theme Unit)
ACTIVITY: Rubbings, Impressions, Collage, Weaving
FOCUS: Textural properties of natural materials

GRADES 3-4

STARTING POINT: Ourselves: Self Awareness, Moods, Feelings (Theme Unit)
ACTIVITY: Self-Portrait Box, Peep Show, Mood Box
FOCUS: Use of design elements to express emotion

STARTING POINT: Colour/Value (Design Unit)
ACTIVITY: Painting: Colour Feelings, Expressionism
FOCUS: Colours can be associated with various feelings

GRADES 5-6

STARTING POINT: Architecture and Environmental Studies (Medium Unit)
ACTIVITY: Viewing Films, Reference on Historical Architecture, Sketching
FOCUS: Awareness of environment

STARTING POINT: Integrated Curriculum: Manitoba's Past (Theme Unit)
ACTIVITY: Field Trips, Sketching, Rubbings
FOCUS: Manitoba's past as subject matter for artistic exploration

STARTING POINT: Collage (Medium Unit)
ACTIVITY: Collage, Rubbings
FOCUS: Awareness of textured surfaces

STARTING POINT: Fabric and Fibre (Medium Unit)
ACTIVITY: Paper Weaving, Cardboard and Yarn, Braiding, Stitchery
FOCUS: Use of natural materials

STARTING POINT: Line (Design Unit)
ACTIVITY: Line Feeling in Contour Drawing
FOCUS: Line has emotive qualities

STARTING POINT: Painting 2 (Medium Unit)
ACTIVITY: Planning and Painting a Mural
FOCUS: Development of a theme with emotive qualities

STARTING POINT: Space (Design Unit)
ACTIVITY: Drawing, Painting, Historical Mural or Diorama
FOCUS: Physical space

STARTING POINT: Ourselves and Our Physical Environment (Theme Unit)
ACTIVITY: Environmental Art: Planning and Installation
FOCUS: Planning a work of art to fit into an environment

APPENDIX G: RESOURCE MATERIAL

PRINT RESOURCES

TEACHERS' REFERENCES

The following reference books should be made available to all teachers using this curriculum guide. They can be purchased through the Manitoba Text Book Bureau and are also available through the Department of Education Library.

Chapman, L. Approaches to Art in Education. New York: Harcourt Brace Jovanovich, Inc., 1978.

Herberholz, B. Early Childhood Art. 2nd ed. Dubuque, Iowa: Wm. C. Brown, 1979.

Lauer, D. Design Basics. New York: Holt, Rinehart and Winston, 1979.

Linderman, M. Art in the Elementary School. 3rd ed. Dubuque, Iowa: Wm. C. Brown, 1979.

Wachowiak, F. and T. Ramsay. Emphasis Art. 3rd ed. Scranton, Ill.: Intext Education, 1977.

OPTIONAL TEACHERS' REFERENCES

The following reference books are highly recommended for teachers using the K-6 curriculum guide. They are available from the publishers or through the Department of Education Library. This list includes resources relevant to various aspects of the program as well as general information about teaching art at the elementary level.

Fearing, K., et al. The Creative Eye, Vol. I and II. Austin, Texas: W. S. Benson, 1979.

Feldman, E. Becoming Human Through Art. Englewood Cliffs, N. J.: Prentice-Hall, 1970.

Gaitshell, C. and A. Hurwitz. Children and their Art. 3rd ed. New York: Harcourt Brace Jovanovich, Inc., 1975.

Glubok, S. Art of . . . Series. New York: Harper and Row.

Holme, B. Drawings to Live With. New York: Viking, 1966.

Horowitz, B., H. Lewis and M. Luca. Understanding Children's Art for Better Teaching. Toronto: Charles E. Merrill, 1973.

Hubbard, G. Art for Elementary Classrooms. Englewood Cliffs, N. J.: Prentice-Hall, 1982.

Hurwitz, A. and S. Madeja. The Joyous Vision. Englewood Cliffs, N. J.: Prentice-Hall, 1977.

Kinnet, F. and T. Measham. Looking at Paintings. London: Marshall Cavendish, 1978.

Lansing, K. and A. Richards. The Elementary Teacher's Art Handbook. New York: Holt, Rinehart and Winston, 1981.

Lowenfeld, V. and L. Brittain. Creative and Mental Growth. 7th ed. Toronto: Macmillan, 1981.

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McFee, J. and R. Degge. Art, Culture and Environment: A Catalyst for Teaching. Dubuque, Iowa: Kendall-Hunt, 1980.

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Raboff, E. Art for Children Series. London: Ernest Benn, 1980.

Taylor, A. Hands On: A Media Resource Book for Teachers. Toronto: National Film Board, 1977.

Townley, M. Another Look. Teacher's Edition. Don Mills: Addison-Wesley, 1969.

Van Nostrand-Reinhold. The Reinhold Book of Art and Craft Techniques. Toronto: The Author, 1976.

Wankelman, W. and P. Wigg. A Handbook of Arts and Crafts. 5th ed. Dubuque, Iowa: Wm. C. Brown, 1982.

Periodicals

Arts and Activities
Art Education
School Arts Magazine

Visuals:

Artscanada
Arts West
Graphis

NON-PRINT RESOURCES

ART MATERIALS

Artists' Emporium
905 King Edward Street
Winnipeg, Manitoba
R3H 0P8

Christie School Supply Ltd.
705 Pacific Avenue
Brandon, Manitoba
R7A 0H8

D. W. Friesen and Sons
6th Street, N. E.
Altona, Manitoba
R0G 0B0

Fraser Art Supplies
294 Edmonton Street
Winnipeg, Manitoba
R3B 2L2

University of Manitoba Bookstore
University of Manitoba
Fort Garry Campus
Winnipeg, Manitoba
R3T 2N2

VISUALS

Visuals may be purchased from the sources listed below.

Reproductions

Reinhold Visual Series
Van Nostrand Reinhold Ltd.
1410 Birchmount Road
Scarborough, Ontario
M1P 2E7

- large, colour and black and white reproductions of paintings, prints, sculpture, fibre arts, photography
- 10 sets of 24 reproductions

Shorewood Reproductions, Inc.
Wilton Art Appreciation Program
Reading and O'Reilly Inc.
P. O. Box 302
59 Old Belden Hill Road
Wilton, Connecticut, U.S.A. 06817

- large, colour reproductions
- 2 sets of 14 prints

Winnipeg Art Gallery
300 Memorial Boulevard
Winnipeg, Manitoba
R3C 1V1

- colour reproductions and post cards available from Gallery Shop

Slides

Art Gallery of Ontario
317 Dundas Street West
Toronto, Ontario
M5T 1G4

- individual slides

National Gallery of Canada
Ottawa, Ontario
K1A 0M8

- individual slides and sets
- catalogue available

Rosenthal Art Slides
5456 South Ridgewood Crescent
Chicago, Illinois, U.S.A. 60615

Slide Sales
Audio-Visual Center
Minneapolis Institute of the Arts
2400 - 3rd Avenue South
Minneapolis, Minnesota, U.S.A. 55404

See various film catalogues and brochures distributed to schools.

Visuals may be borrowed from the sources listed below.

Department of Consumer and Corporate Affairs 5th Floor - 401 York Avenue Winnipeg, Manitoba R3C 0P8	- slides
Department of Education Instructional Media Services 1181 Portage Avenue Winnipeg, Manitoba R3G 0T3	- slides and slide kits - films - Audio-Visual Catalogue available
National Film Board 674 St. James Street Winnipeg, Manitoba R3G 3J5	- film lending library
Travel Manitoba 155 Carlton Street Winnipeg, Manitoba R3C 3H8	- slides of Manitoba scenes and activities
Winnipeg Art Gallery 300 Memorial Boulevard Winnipeg, Manitoba R3C 1V1	- reproductions - slides and slide kits

Visuals are also available through the teacher centres of several school divisions.

Good-quality art reproductions are also used in a number of textbooks, including the following:

Canada: Growth of a Nation (Fitzhenry and Whiteside)
Gage Strategies for Language Arts (Gage Educational Publishers Ltd.)
Silver Burdett Music Series (General Learning Corp.)

Children's picture-books with illustrations by the following artists can be found in many school or public libraries. They provide excellent visuals in a variety of media.

Barbara Cooney
Elizabeth Cleaver
Gerald McDermott
Toni de Paola
Maurice Sendak
Brian Wildsmith
Tom Ungerer

See also winners of the following awards:

Caldecott Awards
Amelia Francis Howard Gibbon Illustrators Award
Canadian Association of Children's Libraries Award
Kate Greenaway Award

ADDITIONAL SOURCES

Assiniboine Community College
1430 Victoria Avenue, East
Brandon, Manitoba
R7A 2A9

- courses in commercial art

Brandon University
270 - 18th Street
Brandon, Manitoba
R7A 6A9

- course in Art Education

Canadian Artists Representation (CARFAC), Manitoba
406 - 504 Main Street
Winnipeg, Manitoba
R3B 1B8

- information about Manitoba artists

Manitoba Arts Council 123 - 555 Main Street Winnipeg, Manitoba R3B 1C2	- Artists in the Schools/Communities - listing of artists available to serve as resource people
Manitoba Association for Art Education (M.A.A.E.) c/o Manitoba Teachers' Society 191 Harcourt Street Winnipeg, Manitoba R3J 3H2	- S.A.G. - newsletter - in-services - annual student art exhibit
Manitoba Crafts Council 914 - 504 Main Street Winnipeg, Manitoba R3B 1B7	- workshops and resource people in various craft areas
Manitoba Department of Education 1181 Portage Avenue Winnipeg, Manitoba R3G 0T3	- library--print and non-print materials - art consultant--Room 411, Curriculum Development and Implementation
*Manitoba Museum of Man and Nature/ Planetarium 190 Rupert Avenue Winnipeg, Manitoba R3B 0N2	- school tours and special topics programs - teacher in-services - information sheets and resource kits
Manitoba Puppet Theatre 692 Main Street Winnipeg, Manitoba R3B 1E6	- puppetry classes for children - school tours

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*For local museums, see the brochure "Manitoba Museums 1981" available from Manitoba Museum of Man and Nature.

National Film Board 674 St. James Street Winnipeg, Manitoba R3G 3J5	- workshop participation - film lending library
Red River Community College 2055 Notre Dame Avenue Winnipeg, Manitoba R3H 0J9	- courses in commercial and graphic art
University of Manitoba Fort Garry Campus Winnipeg, Manitoba R3T 2N2	- School of Art - visiting artists program - summer workshops - Education - courses in art education
University of Winnipeg 515 Portage Avenue Winnipeg, Manitoba R3B 2E9	- courses in art history
Winnipeg Art Gallery 300 Memorial Boulevard Winnipeg, Manitoba R3C 1V1	- school tours - "hands on" - guided tours and slide presentation - library - slide collection - studio programs

APPENDIX H: HAZARDOUS ART MATERIALS

Many materials commonly used in the art classroom pose potential health risks to both teachers and students, the danger varying from the slight to the great. In some cases, taking precautions will be sufficient to overcome the danger. In other cases, substitution of other materials will be required. Either way, practice must be governed by an understanding of the hazards involved.

This section was compiled to make teachers aware of those hazards as well as the precautions and the substitutes that are necessary to deal with them. Hazards are not treated in depth here. More definitive information can be located in the reference books contained in the list at the end. Teachers are encouraged to use the listing and seek out their own sources. Michael McCann's Artist Beware: The Hazards and Precautions in Working with Arts and Crafts Materials (New York: Watson-Guptill, 1979) is a particularly valuable source of information.

Canadian law does not require manufacturers to label art materials and list ingredients. The abscence of legislation makes it difficult to identify hazardous chemicals that may be used to process or treat art materials. In many cases, information can be obtained only by writing the manufacturer. Teachers are urged to do so if they have any questions.

Listed immediately below are dangerous chemicals that should never be used in the classroom. Following that is an alphabetical list of materials. Teachers are urged to read the section carefully, acquaint themselves with the information contained there and take the necessary steps to safeguard the practice of art in the classroom.

Dangerous Art Materials

These materials are extremely dangerous and must not be used:

cyanide solutions (potassium ferrocyanide)
cadmium silver solder
benzene
carbon tetrachloride
chloroform
ethylene dichloride
trichlorethylene
perchlorethylene
uranium oxide (glaze)
arsenic oxide (glaze)
lead chromate
zinc chromate
asbestos, talc clays, vermiculite
benzidine-type dyes in some coloured papers
aerosol fixative sprays
methyl hydrate

MATERIAL/MEDIUM	HAZARD	PRECAUTION/SUBSTITUTE
Aerosol Sprays	- organic solvents used in the sprays - very fine particles of resins, paints, or lacquer propelled into the air - greatest danger by inhalation of mists	- Use only in a ventilated area or substitute other techniques for the application of coatings. - Use water soluble materials if possible. - Never use mouth atomizers.
Bark	- dermatitis from some species	
Burlap	- dust - skin allergies - irritation if treated with formaldehyde	- Gently wash burlap before using it if this is a problem.
Candle Making	- dyes, mould release possibly toxic - fire hazard from heating wax - irritating fumes released from overheating	- Paraffin is safe. - Use only double boiler method for melting wax. - Use ventilation.
Carbon Tetrachloride	- highly toxic; known to cause liver cancer	- DO NOT USE.
Ceramic Tiles	- eye damage from glass splinters - hand cuts from sharp edges	- Wear goggles to protect eyes. - Wear gloves to protect hands.
Charcoal	- may contain carbon black (carcinogenic due to impurities)	- Use only non-toxic types. - Use vine charcoal. - Use vinyl or rubber gloves when using sticks.
Clay	- silicosis (potter's lung) from inhalation of dust from dry clay - cuts and abrasions from wet clay with grog	- Buy clay wet. - Always use clay wet. - Use clay without grog for young children.

MATERIAL/MEDIUM	HAZARD	PRECAUTION/SUBSTITUTE
	- dermatitis from bacteria mould or fungus in wet clay with grog	- Get lung x-ray and have pulmonary function test every second year if you use clay frequently in the program. Current literature indicates pulmonary function taken over many years is a better indicator of problems than is x-ray for silicosis.
Clay - Low Fire	- can be a talc body (usually contains asbestos)	- Use non-talc clays. - Insist on asbestos-free clay.
Clay Talc Bodies (Low-Fire Clay)	- may contain as much as 20% asbestos	- Don't use talc clays (usually found in low-fire clay).
Coloured Acetate Inks	- acetate solvents (eye, nose, throat irritant) used to etch colour onto the acetate)	- Use water-soluble inks with a small amount of detergent (one drop); roughen plastic with 0000 steel wool to help ink adhesion. OR - Use coated acetate sheets (cells) that will take ordinary coloured inks and dyes.
Coloured Inks	- may contain benzedine-type dyes, (can cause bladder cancer)	- Use only those labelled non-toxic. - Use food colouring.
Construction Paper	- may contain toxic dyes as colour - may be treated with fungicide (mercury compounds)	- Use non-toxic materials. - Avoid wetting the paper. - Prevent students from chewing the paper or putting it in their mouths.

MATERIAL/MEDIUM	HAZARD	PRECAUTION/SUBSTITUTE
Copper Metal	- slight toxicity (will cause allergies in some people) - metal fume fever from copper powder (sanding dust) possible	- Use a fume hood.
Copper Tooling Toner	- liver of sulphur (potassium sulfide) used in toner - moderate to high toxicity - dermatitis - alkali and hydrogen sulfide, products of decomposition	- Wear goggles and gloves when handling. - Use a fume hood.
Cotton Duck or Canvas	- dust - skin allergies if treated with fungicide (irritant)	- Wash fabric before use if it causes a problem.
Crayons	- toxicity of some brands	- Use only non-toxic crayons. - Leave paper wrapper on to protect fingers from contact with the wax.
Cyanotypes	- potassium ferrocyanide used in activity - highly toxic hydrogen cyanide gas released when decomposed after heating, addition of acid, sitting after heating, addition of acid, sitting after being mixed, exposure to ultraviolet light (fluorescent light and sunlight)	- This is a dangerous chemical that should never be used in the classroom. - Use portrait proof paper (no developing required) or blueprint paper exposed with sunlight.

MATERIAL/MEDIUM	HAZARD	PRECAUTION/SUBSTITUTE
Developer	- skin and eye irritation - toxic by inhalation	- Use mechanical ventilation. - Use gloves and goggles; never put bare hands in developer solution. - Use tongs. - Use care in cleaning up.
Electric Fry-Pan (for heating wax)	- irritating fumes released from pyrolization of wax spatters over pan	- Cover exposed parts of pan with removable aluminum foil and replace frequently. - Use pan in good repair.
Epoxy	- toxic by skin contact and inhalation	- Wear gloves and goggles. - Use a fume hood.
Feathers	- anthrax infection possible from wildfowl feathers	- Use domestic fowl feathers or processed (pre-coloured) feathers from a craft store.
Felt Pens	- toxic organic solvents in permanent types	- Use non-toxic, water-soluble markers.

Fibre Dyeing (Natural Dyes)	- moderate toxicity from roots such as logwood
	- salmonella contamination of cochineal
	- mordants; of particular concern are
	  - Oxalic acid: high toxicity
	  - Potassium dichromate (chrome): suspected carcinogen
	  - Stannous chloride
	  - Tannin (tannic acid): suspected carcinogen
		- Vegetable sources are usually safe.
		- Prevent ingestion and inhalation.
		- Use mask and gloves.
		- Use extreme caution in handling these chemicals.
		- Use gloves, goggles, and respirator or mask (3M-8710) when handling these powders.

MATERIAL/MEDIUM	HAZARD	PRECAUTION/SUBSTITUTE
Fibre Dyeing (Synthetic Dyes)	- irritation of eyes, respiratory system and skin from fine powders - bladder cancer from direct dyes - liver cancer in animals from other types (Rit and Tintex are mixtures of direct and other dyes)	- Treat all synthetic dyes with great care, using goggles, gloves, and respirator or mask (3M-8710). - Clean up any spills with large quantities of water. Any dye that is not cleaned up will become powder when dry and will remain toxic. - Use fume hood when handling. - Use alternates (food dyes).
Finger Paint	- toxicity of some types	- Use only non-toxic types. - Make your own (see recipes at end of this section).
Fixer (sodium thiosulfate)	- may contain toxic chemicals or irritants such as alum, boric acid, or formaldehyde (in addition to sodium thiosulfate) - toxic sulfur dioxide released upon decomposition	- Ventilate fixing bath. - Use caution in handling and mixing fixer. - Fixer is not as toxic as developer or stop bath.
Fur	- anthrax infection possible from working with unprocessed fur	- Use processed (tanned) furs.
Glass Staining	- highly toxic dyes and solvents - may contain toulene, xylene	- Use fume hood and gloves if dyes are solvent based. - Use safer water-soluble acrylics.
Glaze	- dry powders - toxic oxides (or highly toxic): - antimony oxide	

MATERIAL/MEDIUM	HAZARD	PRECAUTION/SUBSTITUTE
	- asbestos - barium carbonate - beryllium; beryllia* - bone ash (calcium phosphate) - borax, boric acid - cadmium* - chrome yellow** - chrome oxide* (lead chromate) - cobalt - copper carbonate,* malachite - cryolite, cornish stone* - feldspars: silica (silicosis) - fluorspar* - iron chromate* - lead compounds: raw, fritted - lithium carbonate: irritant (powerful mood-altering drug) - manganese carbonate - manganese dioxides: nerve toxin - naples yellow: lead - nepheline syenite - nickel carbonate,* oxide - potash - potassium dichromate* - pumice - soda ash - sodium silicate - talc - asbestos* - uranium oxide** - vandium oxide* - vermiculite* - zinc yellow** - zircon zircopax*	*Carcinogin or serious toxin **No known safe level

MATERIAL/MEDIUM	HAZARD	PRECAUTION/SUBSTITUTE
Glue	- toxicity of some glues	- Avoid contact adhesives (solvent), rubber cement (solvent), epoxy (hardener, toxic), formaldehyde - resin (rescrcinol). - Use safe, non-toxic white glue or PVA (polyvinyl acetate emulsion).
Grout	- caustic burns to eye lining - skin problems for some people - slow healing of open sores or cuts after exposure to grout	- Avoid eye contact, use goggles. - Protect hands by using vinyl or rubber gloves.
Gum Arabic (gum acacia)	- respiratory allergies when inhaled as in enamelling techniques	- Use a respirator or mask (3M-8710). - Use a fume hood. - Use sugar or syrup solution as a binder.
Gum Tragacanth	- respiratory allergies/asthma when inhaled as in enamelling	- Use respirator or mask when mixing powders. - Use fume hood. - Use sugar or syrup as a binder.
Hemp	- dust - skin allergies for some people	- Use gloves.
Hessian Burlap	- dust - skin allergy - toxic if treated with formaldehyde	- Gently wash burlap before use if a problem.

MATERIAL/MEDIUM	HAZARD	PRECAUTION/SUBSTITUTE
India Ink	- may contain carbon black contaminated with aromatic hydrocarbons (carcinogen)	- Use non-toxic types, such as fountain pen ink. - If using India ink of unknown quality, do so with mechanical ventilation.
Ink - Coloured	- dyes (see entry under Fibre Dyeing) - solvents - pigments (see entry under Pigments)	- Use non-toxic inks. - Avoid skin contact. - Clean up spills thoroughly, using rubber gloves, a sponge and large quantities of water. - Do not clean up with bleach as this can create a more severe problem. Many clorinated chemicals are carcinogenic. - Substitute coloured food dyes.
Jewellery	- fine metal file dust - solder - acid	- Keep work area clean by wet cleaning or vacuuming. - Use a fume hood for processes that create fumes; i.e., soldering.
Jute	- skin or respiratory allergy	- It may be necessary to use a dust mask (3M-8710) or wear vinyl or rubber gloves when working with jute.
Lead (glaze, soldering, stained glass)	- toxic at low levels, especially for young children - suspected mutagen and teratogen	- Use only lead-free glazes. - Solder only in a fume hood. - Stained glass using lead came and copper foil is not a recommended activity for children.

MATERIAL/MEDIUM	HAZARD	PRECAUTION/SUBSTITUTE
Leather	- toxic chrome salts used for tanning some leather - skin allergies - poisoning possible if chewed	- Prevent students from chewing leather. - Do not use with young children.
Leather Tooling (Leather Kits)	- toxicity of leather dyes (both dyes and carrier solvents)	- Use only non-toxic dyes such as those that are ethyl-alcohol based. - Wear gloves. - Use mechanical ventilation (fume hood).
Lost Wax Casting (Jewellery)	- investment or moulding compounds may contain: - silica: silicosis - asbestos: asbestosis, lung cancer, intestinal tract cancers - and may produce fumes: highly irritating to lungs and eyes	- Use only non-silica investment. - Beware of asbestos content. - Burnout should be ventilated.
Magazines	- preservatives in paper - lead chromate inks present in colours	- Prevent students from chewing the paper.
Metal Fumes	- toxic byproducts when heating lead, copper, solder; welding; firing bisque and glaze kiln	- Use mechanical ventilation or fume hood. - The odour of fumes in the air is a warning of danger.
Methyl Hydrate	- highly flammable - highly toxic by skin contact (nerve, liver, kidney damage; blindness; death)	- Use grain (ethyl) alcohol.

MATERIAL/MEDIUM	HAZARD	PRECAUTION/SUBSTITUTE
Modelling Materials (Papier Mâché)	- fine dust in commercial product - lead chromate and other inks on paper - preservatives	- Use only non-toxic materials.
Modelling Materials (Plasticine)	- china clay, oil base, dyes (colour), preservatives, silicates, turpentine - ingredients toxic by ingestion - skin problems (some brands)	- Use only non-toxic brands. - It may be necessary to have some children use barrier cream on their hands, but check with parents first. - Have students put hands under plastic bread bags or wear vinyl gloves.
Modelling Materials (Self Hardening)	- may contain asbestos	- Use only asbestos-free clay. - Use only non-toxic clay.
Newspaper	- skin allergies for some people from oil in ink - may be treated with fungicide (irritant) - lead chromate (carcinogen) in some coloured inks	- Use only black and white sections for papier mâché.
Paint (Tempera disk or block)	- may contain toxic pigments or dyes - may contain irritants such as binders (gum arabic and tragacanth) - may contain preservatives	- Tempera Disk or block is the safest form of tempera for classroom use. - Clean up spills promptly (e.g., water dish) with a wet sponge or wet mop. - Do not allow students to paint their skin. - Use products labelled non-toxic.

MATERIAL/MEDIUM	HAZARD	PRECAUTION/SUBSTITUTE
Paint (Tempera - liquid)	- may contain toxic pigments or dyes - may contain irritants such as binders (gum arabic and tragacanth) - may contain preservatives	- Clean up spills promptly with a wet sponge or wet mop. - Do not allow students to paint their skin. - Use products labelled non-toxic.
Paint (Tempera - powder)	- may contain toxic pigments or dyes - inhalation of powder dust	- Never let young children use powdered tempera. Use not recommended in public schools unless pre-mixed by teacher. - Use other forms of tempera. - Do not allow students to paint their skin. - Use products labelled non-toxic.
Paper	- fungicides, such as mercury compounds, often used to treat paper	- Prevent students from chewing and eating paper.
Paper (construction, tissue, crepe)	- fungicides often used to treat paper - azo or benzidine in direct dyes for colour (benzidine is known to cause bladder cancer)	- Insist on non-toxic paper. - Moderately safe when dry, avoid wetting. - Crepe paper will contain flame proofing chemicals (borax compounds, TRISS).
Paste	- may contain formaldehyde or mercury fungicide	- Use non-toxic paste. - Make up your own (see recipe at end of this section).
Pastels	- toxic dust of fine pigments in chalk pastels - same pigments as used in paints (see entry under Pigments)	- Don't use with young children. - Use only oil pastels. - Have children be careful to keep hands clean. - Wash with soap and water.

MATERIAL/MEDIUM	HAZARD	PRECAUTION/SUBSTITUTE
Photography	- a number of health problems from photo chemicals	- See notes at end of this section.
Pigments	- poisonous pigments: - Burnt Umber (manganese) - Cadmium Red) Yellow) Vermillion) All are highly toxic human carcinogens Orange) - Carbon Black (lamp black): skin cancer largely due to impurities from repeated contact - Chrome Green: human carcinogen - Chrome Yellow: human carcinogen - Cobalt Blue: skin allergies, asthma from inhalation - Cobalt Violet, cobalt arsenate: skin allergies - Flake White (lead carbonate): poison by ingestion, damage to vital organs and peripheral nerves from inhalation - Lemon Yellow (barium or strontium chromate): human carcinogen - Manganese Blue and Manganese Violet: nerve damage from inhalation or ingestion - Naples Yellow (lead antimoniate): toxic mutagen - Phthalocyanine Blue (Thalo Blue, Phthalo Blue): carcinogen, mutagen, teratogen, from PCBs (usual contaminant) - Phthalocyanine Green: same as Phthalocyanine Blue	- Pigments are common to most art techniques requiring colour. - Many pigments still being used in the classroom are poisonous. All are poisonous by ingestion and inhalation.

MATERIAL/MEDIUM	HAZARD	PRECAUTION/SUBSTITUTE
	- Raw Umber: toxicity from iron and manganese - Vermillion: mercury poisoning from mercury sulfide or cinnabar	
Plaster of Paris	- irritation of eyes and respiratory system from dust - will dry skin	- Plaster of Paris is non-toxic, but the dust can be irritating. Use care when handling the powder and wear dust mask (3M-8710) or respirator.
Plastics	- fumes from heating: - formaldehyde - carbon monoxide - hydrogen cyanide (amino resins) - phenol - styrene gas (styrofoam)	- Normal handling is reasonably safe. - Use hot wire cutters in a fume hood.
Potters Wheel	- physical hazard if too large for the student	
Pottery Kilns	- produce carbon monoxide, sulphur monoxide, sulphur dioxide, sulphuric acid, pyrolized carbons, metal fumes from metallic oxides present, such as iron, chrome, cobalt, manganese and vandium	- Kilns should be installed and used only under fume hoods with mechanical extraction sufficient to remove emissions. - Kilns preferably should be in a separate room and not in the classroom.
Printing Ink	- toxicity of solvent (oil)-based inks	- Use solvent-based inks only in a fume hood. - Use water-based inks. - Use mechanical ventilation (fume hood).

MATERIAL/MEDIUM	HAZARD	PRECAUTION/SUBSTITUTE
Printmaking (Screenprinting)		
GS51 Adhering Fluid	- highly flammable - central nervous system toxin: depression - irritant to eyes, nose and respiratory tract	- Use mechanical ventilation (fume hood).
Hide Glue (Lepages Liquid Strength)	- preservatives: skin allergy	
Silkscreen Inks (Commercial-Industrial)	- contain many different aromatic hydrocarbons (toxic)	- Use only in a fume hood. - Use alternate water-based, water-soluble silk screen inks such as Speedball Non-Toxic Inks.
Super Blox	- methlene chloride - central nervous system depressant producing delusions	- There are no apparent problems with Speedball Photo Emulsion or Ulano Blockout which can be used instead.
P.V.A. (polyvinyl acetate) (water emulsion)	- eye irritant (ammonia) - may contain irritant preservative, formaldehyde	- Use ventilation. - Avoid skin contact, use gloves.
Sandpaper	- sanding dust	- Use approved dust mask (SM-8710). - Stop frequently and clean up with wet sponge.
Shellac	- volatile solvents - may contain methyl hydrate	- Use mechanical ventilation (fume hood).

MATERIAL/MEDIUM	HAZARD	PRECAUTION/SUBSTITUTE
Shingles	- cedar shingles and shakes: toxic sawdust - asphalt shingles: tar aromatic hydrocarbons toxic	- Wear a dust mask (3M-8710) when working.
Shoe Polish	- may contain toxic solvents	- Use sparingly. - Use mechanical ventilation.
Silicone Mould Release (candle making)	- toxic by inhalation	- Use mechanical ventilation (fume hood).
Silver Solder	- cadmium fumes (known carcinogen)	- Use cadmium-free solders. - Use a fume hood.
Soapstone (Soft Stones, Serpentine)	- free silica when sanding or cutting - asbestos	- Use goggles. - Use soft stone such as limestone, pipestone which are asbestos-free. - If using soapstone, use masks (3M-8710), goggles, and gloves. - Clean up often during project. - Wet mop or vacuum afterwards.
Soldering	- lead fumes: lead poisoning - flux: zinc chloride, corrosive to the skin, eyes and respiratory tract	- Use mechanical ventilation. - Use a fume hood.
Stained Glass	- lead came - lead solder - zinc chloride flux - lead known poison - burning of skin, eyes, and respiratory system from zinc chloride fumes	- Do not do stained glass in the classroom. - Use cellophane and cardboard instead or do glass staining with acrylics.

MATERIAL/MEDIUM	HAZARD	PRECAUTION/SUBSTITUTE
Stop Bath (Acetic Acid)	- highly toxic by inhalation, skin contact and ingestion	- Do a careful clean-up afterwards. - The use of goggles and gloves is mandatory. - Use mechanical ventilation.
Styrofoam	- toxic gases released when heated (hot wire cutters, blowtorch, matches), especially styrene gas: known narcotic, respiratory and eye irritant, possible nerve and liver damage	- Use a knife to cut or if using hot wire cutter, do so only in a fume hood.
Tarpaper	- toxic aromatic hydrocarbons	- Use non-tar building felt.
Tissue Paper	- benzidene in some coloured varieties (bladder cancer)	- Use only non-toxic-type papers.
Varnish	- volatile solvents	- Use mechanical ventilation (fume hood).
Wallpaper Paste	- may contain formaldehyde or mercury fungicide	- Prevent children from eating it. - Use non-toxic paste. - Make up your own (see recipe at end of this section).
Wax	- toxicity of some waxes - release of acrolein fumes and other irritants from overheating	- Use food-grade parrafin waxes. - Use a double boiler to control heating.
Wood	- boxwood, cedar, rosewood, teak: respiratory, eye, and skin problems, skin allergies	- Use safer woods such as spruce or pine.

MATERIAL/MEDIUM	HAZARD	PRECAUTION/SUBSTITUTE
Wool	- possible anthrax infection when working with raw wool	- Be certain of the source. Get supplies only from a reliable dealer. - Use fumagated fleece. - Use a dust mask (3M-8710) if wool fibres cause irritation.
Yarns	- possibility of anthrax in wool yarns, hand spun	- Be certain of source of raw fleece. Get supplies only from a reliable dealer.
Zonolite, Vermiculite	- asbestos contaminated (human carcinogen)	- Don't use in the classroom. Substitute other materials such as sawdust or coffee grounds.

VENTILATION

Ventilation is an important aspect of art room safety. Opening a window will not provide adequate removal of offending vapours, fumes or dusts that cause health problems. All that opening a window provides is a false sense of security.

Ventilation systems usually are limited to general heating and cooling of the art space and may supply a number of volume changes for the room. If the room is under positive pressure, toxins will spread from the room and be distributed over a large section of the school. Negative air pressure in the room and a self-contained tempering system would keep problems in the room.

Laboratory fume hoods are important to keep toxins contained at the point of use and prevent the spread and inhalation of fumes.

A kiln gives off combustion products when it is first being fired and metal fumes later in the firing cycle. All kilns must be adequately ventilated. Most authorities recommend that the kiln not be in the classroom but rather in a separate room to reduce the contamination of the instructional space.

Installation of ventilation systems presents special problems. Seek professional engineering advice.

PHOTOGRAPHY

Photo chemicals must be treated with respect. Wear rubber gloves and goggles when handling powders and liquids. Wash exposed skin immediately when a spill occurs.

Developers present a special hazard. Most are highly toxic by ingestion and inhalation. An approved respirator should be worn when pouring developer powders.

Stop baths are usually weak acetic acid solutions, and the concentrated solution is hazardous. Take the precaution of wearing goggles and gloves.

Farmer's reducer contains potassium ferrocyanide and hypo. This chemical will break down to release hydrogen cyanide if it is used in a tray that still has traces of acid in it. Heat and strong ultraviolet light can also cause the breakdown of the chemical. Although Farmer's reducer may be the safest reducer to use, its hazardous nature should prohibit classroom use.

Use safety equipment when handling photographic chemicals. Approved dust masks, respirators, goggles and rubber or vinyl gloves can be obtained at a safety equipment supply store. Use only government approved equipment.

RECIPES FOR SUBSTITUTE MATERIALS

Wallpaper Type Paste

500 mL wheat flour
125 mL sugar
2.5 L water

1. Mix dry ingredients in a saucepan.
2. Add water slowly to make a paste without lumps.
3. Add remaining water.
4. Bring mixture to a boil, stirring constantly. Cook until mixture is thick and translucent.

Makes 2-3 litres of paste. Keep under refrigeration to prevent the growth of moulds. Ethanol may be added or javol water to prevent mouldy paste.

Modelling Clay

565 mL wheat flour
250 mL salt
15 mL alum
65 mL vegetable oil
275 mL boiling water
food colouring

1. Mix dry ingredients and add oil.
2. Add food colouring to boiling water, then add other ingredients.
3. When mixture holds together, knead until smooth.

This will dry in open air or it may be dried in a slow (115°C) oven.

Finger Paint

125 mL wheat flour
500 mL water
15 mL glycerine
food colouring or non-toxic tempera paint

1. Mix flour and water to form paste.
2. Cook at low heat, stirring constantly.
3. If mixture is too thick, add a small amount of water.
4. Divide mixture into small covered jars and add colouring.

A more satisfactory result may be obtained by adding more glycerine or sugar. Use promptly or store in the refrigerator to prevent the growth of moulds and yeasts. Adding grain alcohol (50 mL) will act as a preservative.

SUGGESTED RESOURCES

Bingham, Eula, ed. Women and the Workplace. A new book on health problems of working women which defines hazards of the workplace--DES, anesthetic gases, vinyl chloride, lead and mercury--summarizes the major health and social consequences--reproduction diseases, genetic defects, cancer--and suggests some alternatives and remedies, including regulatory and social responsibilities to provide safe workplaces for both men and women.

Available from the Society for Occupational and Environmental Health, the publisher, 1714 Massachusetts Avenue, N. W., Washington, D. C. 20036.

Carnow, Bertram W., M. D. Health Hazards in the Arts and Crafts. This pamphlet is based on a lecture at the Field Museum in April 1974. Second printing available from Hazards in the Arts, Box 110, Route 1, Steuben, Wisconsin 54657.

Government of Alberta. Health and Safety in Printmaking: A Manual for Printmakers. This is an excellent manual, approximately 100 pages, that is available from Alberta Government Services, Publications and Statutes, 11510 Kingsway Avenue, Edmonton, Alberta, Canada T5G 2Y5.

McCann, Michael. Artist Beware: The Hazards and Precautions in Working with Arts and Crafts Materials. New York: Watson-Guptill, 1979.

Safe Practices in the Arts 7 Crafts: A Studio Guide, 72 pages. Available from College Art Association, 16E 52nd Street, New York, New York 10022.

Siedlicki, Jerome. The Silent Enemy: Potential Health Hazards in the Arts and Their Control. Available from Artists Equity Association, 2813 Albermarle Street, N. W., Washington, D. C. 20008.

U. S. Occupational Safety and Health Administration. Occupational Safety and Health Act of 1970, PL 91-596 (OSHA 2001).

----------. Target Health Hazards (OSHA 2051). A 16-page booklet about five hazardous substances: asbestos, carbon monoxide, cotton dust, inorganic lead, and silica, which make up OSHA's Target Health Hazards Program.

The two above publications are available free (in limited quantities) from Administrative Services-Distribution, Occupational Safety and Health Administration, U. S. Department of Labor, Washington, D. C. 20210.